The background of the entire cover is a complex, abstract artwork. It features a dense network of dark, branching lines, similar to a tree or a web, overlaid on a textured surface of various colors including brown, yellow, orange, and white. There are also some blue and green patches scattered throughout. The overall effect is one of organic complexity and layered textures.

MAY 1992

Guide

TO THE ARTS

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MAY 1992

Guide

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Yang Feng, Chinese puppet master performing at the Rogue Valley International Childrens Theater Festival. See page 23.

Front Cover: Detail from "Britt Festival," oil painting by Eugene Bennett, 1963, also the 30th anniversary Britt Festival's fine art poster.



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Calendar of the Arts Broadcast

Items should be mailed well in advance to permit several days of announcements prior to the event.

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The first hint of real trouble was an article in one of the trade publications reporting that an organization called the Heritage Foundation had published a short paper arguing that public broadcasting should be privatized. In the Heritage Foundation's vernacular that meant that federal financial support for public radio and public television, channeled through the Corporation for Public Broadcasting (CPB), should be halted. The timing was interesting because the tri-annual federal appropriation bill for CPB had been awaiting Congressional action since last December.

We had anticipated that Congress would act on the CPB bill shortly before Congress' Christmas recess but, at the last minute, a "hold" was placed on the bill by several Republican senators. A hold is a congressional prerogative where, pretty much for any reason and without publicly stating any cause, a member of the Senate can request that action on a given bill be halted. Congressional etiquette precludes publicly identifying the name of a senator who takes this type of action.

Holds do occur sometimes, even for very insignificant reasons, so I didn't *really* start to worry until I saw the article mentioning the Heritage Foundation piece two months later. Suddenly, this didn't seem coincidental timing.

Then I happened to recall a glossy newsletter, named COMINT, which began arriving in our offices last summer. Produced by the Committee for Media Integrity, under the auspices of a Los Angeles-based foundation, COMINT is devoted exclusively to complaints about public broadcasting's editorial perspectives and its use of federal funds. Broadly, COMINT expressed the philosophy that the need for public broadcasting had been substantially eliminated by the burgeoning commercial media marketplace. The last COMINT issue I saw carried an article "Public Radio: Quo Vadis" which applied the same logic to the radio side of the public broadcasting equation.

No action had still been taken on the CPB appropriation bill and the

On the Firing Line

senators who had placed the hold on the bill had failed to identify themselves or to express their concerns over the proposed legislation. Normally, a hold would be followed by suggestions for amendments that, if accepted, would cause the hold's author to lift the hold to permit the legislation to go forward. Increasingly, the holds began to appear to me more like a tactic to stifle public broadcasting than the result of legitimate differences of opinion over the legislation.

A few weeks earlier a fine public servant, good friend and fellow Oregonian, John Frohnmayer, was ousted as chairman of the National Endowment for the Arts (NEA). The NEA had been the object of a multi-year campaign by conservative Republican senators seeking to eliminate federal support for the arts. It now became clear that, having succeeded in impacting the NEA, the same forces were now developing a concerted campaign to revise, or eliminate, federal support for public broadcasting.

A couple of weeks later the Senate voted overwhelmingly to invoke cloture, a step which superseded the "holds" on the CPB appropriation bill, by a vote of 88-7. Seven conservative Republican senators voted against cloture. For the record, as of this writing, action on the bill is still to be taken because, after the cloture vote, another parliamentary maneuver was taken by the same forces which placed holds on the bill which has again delayed action on the CPB appropriation.

The cloture vote was an important one but it doesn't change the fact that public broadcasting is now under fire in a fashion never previously experienced. The Heritage Foundation's Laurence Jarvik writes:

The best solution to the problem of public television is to privatize it, to sell the Corporation for Public Broadcasting to the American Public. In that way, public television can continue to operate on the local level much as before... The philosophical case for a true marketplace of ideas has perhaps been made best by the British writer Sir Kingsley Amis: "My case," he wrote, "is not that arts subsidies from the public money are unjust because they make the poor pay for the rich, true as that is, nor that they encourage waste in productions of opera and dramas (though they do) nor even that they inevitably attract 'the idle, the dotty, the minimally talented, the self promoters:' as a distinguished poet put it when resigning from the Arts Council some years ago. I say that such subsidy damages art..." Such subsidy damages art, because, as the British author John Pick adds in his gloss on Amis: "the artist is judged worthy for state aid by a committee, and is paid in advance. Thus the public at large has no voice in the arts and the artist has no incentive to interest, engage, or please the public. The artist's main incentive is to demonstrate that his or her work is avant-garde."

I can't think of another creative enterprise in which the public more directly has the opportunity to indicate the degree of value it finds in a federally funded (partially) program than is the case in public broadcasting. Voluntary listener support is a very sizable portion of public broadcasting's total operating budget. If that doesn't indicate the degree to which we have engaged the mind and heart of Americans, I don't know what would.

Nevertheless, it is true that while public broadcasting's income from federal sources is well under 20% of its budget, that funding is extremely important. It is stable, supposedly, funded in advance to allow programming to be ordered well according to the time tables necessary to creative production, and it establishes an important imprimatur of legitimacy. It also has caused us to be treated slightly differently by the other federal

bureaucracies whose participation makes public broadcasting function. Agencies like the Forest Service, for example, charge us different fees for the use of mountain top transmitting sites than they charge other broadcasters in part because the federal investment in public broadcasting begs broad federal policy consensus in support of an activity whose value to the nation is clearly established by federal financial support.

The cloture vote was important. It was enormously lopsided as we would have expected it to be. It drew immediate statements in support of federal support for public broadcasting from newspapers across the nation. It focused attention upon the conservative Republican senators who issued the hold and they heard quickly and loudly from constituents. But the vote was anything but reassuring.

The forces which placed the holds have hounded the NEA, adorned it by appropriation amendments with artistic loyalty oaths of questionable constitutionality, and sought to make the commitment of a great society to art a matter of public debate. No other great nation has ever debated that premise and decided it could survive without a commitment to the exploration of beauty and truth through art.

No other western democracy has spent less on public broadcasting than has the United States. But I fear these nay-sayers won't go away. They will snipe and carp using the same tactics, trying to load public broadcasting up with procedural amendments designed to hobble us, create dissension and erode public support for what we do.

But as in all great matters of a democracy, it is the electorate which governs. I believe we have attained a position of relevance and value to America.

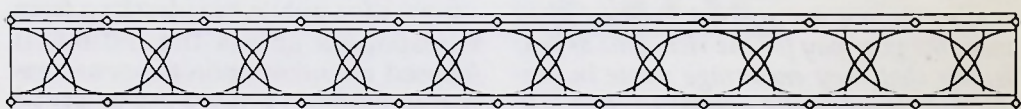
And Americans will have to echo that view to protect the public broadcasting system this nation has so painstakingly built since 1967.



Ronald Kramer
*Director of
Broadcasting*

"Here is Better than the Open Air."

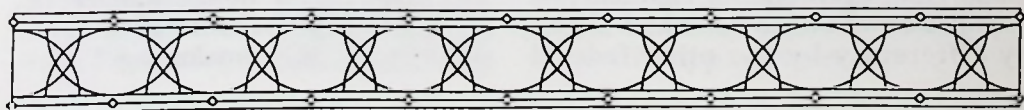
By Thomas Ormsby



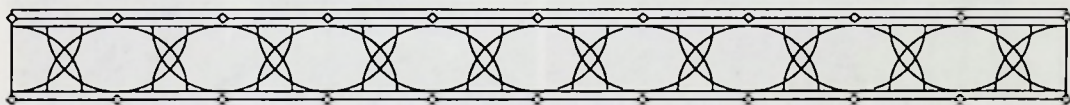
The Allen Pavilion (right) of the Elizabethan Theatre (left) as seen from Lithia Park in mid-March of 1992



The Allen Pavilion, the 1200-seat structure is due to be completed in June, in time for the opening of the Festival's summer season.



In 1988, a decision was made to build a new seating pavilion for the Elizabethan Theatre of the Oregon Shakespeare Festival. In June of this year, the Allen Pavilion will open to the public, providing a new two-level seating configuration, greatly improved acoustics and a five-fold increase in lighting possibilities.



Only minutes after the ground-breaking ceremony on October 1, 1991, heavy equipment moved into the seating area of the Elizabethan Theatre through a hole cut in the Chautauqua wall. Several days later, removal of the old seats and concrete allowed the massive excavations for the foundation to begin. The Medford Parks and Recreation Department claimed the discarded seats for the Bear Creek Amphitheater. From the start, the construction crew has kept right on schedule, ever mindful of the June 1992 opening.

In February, workers began covering the steel framework with sheet steel and wood, insulating and fireproofing all critical surfaces. In March and April, installation of the massive electrical network will feed the new lighting galleries atop and to the side of the Pavilion. This increases the lighting possibilities five-fold over previous years, and affords dramatic new-lighting angles.

In March, the outer weather coating of the Pavilion roof gave the structure its blue-grey hue, blending it with the adjacent Angus Bowmer Theatre. April, May and June, the final months of construction, will see the interior walls, seats, lighting and fixtures installed.

As the Earl of Gloucester states in the third act of *King Lear*, "Here is better than open air, take it thankfully. I will piece out

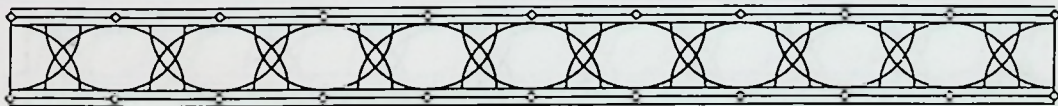
the comfort with what addition I can. It will not be long from you."

While the Allen Pavilion does provide covered shelter for the patrons sitting in the rear orchestra and all balcony seats, the open air feeling is very much retained. The structure is designed to better capture the sound from the stage, and deflect undesirable noises from the surrounding city.

The \$7.5 million design and construction cost came from corporate, foundation and individual donors. The largest single donor is the Allen Foundation for the Arts of Bellevue, Washington. The Pavilion is named in their honor, and will be dedicated on June 26. The Allen family attends the Festival regularly.

New Artistic Director

The 1992 season of the Oregon Shakespeare Festival opened February 28 and features eleven plays in all. This is Henry Woronicz's first full year as the Festival's artistic director. He took over the reins from Jerry Turner, who retired last year after nineteen years in that post. Henry is observing the workings of the entire company for a time, choosing to make only slight changes in the artistic departments so far. Perhaps the most noticeable change to the theatre-going public is the use of the Black Swan for more untraditional plays, such as this





Helena (Luck Hari, left) is granted her request as the King of France (Sandy McCallum, center) gives her the hand of Bertram (Jonathan Hogan, right) in a scene from *All's Well That Ends Well*.



Anna Berniers (Linda Alper, left) and her sister, Carrie (Michelle Morain, center) watch at Albertine Prine (Freda Olster, right) takes her leave from the Berniers' house in a scene from *Toys in the Attic*.

year's *Restoration*, by socialist playwright Edward Bond. *Restoration* uses the theatrical conventions and social structure of the eighteenth century to comment on our times.

All's Well That Ends Well

A young woman, Helena, has her sights on the young soldier, Bertram, who does not love her. She uses her healing power upon the ailing King of France, who soon recovers. In gratitude, the king grants Helena's request to marry the unwilling Bertram. The marriage remains unconsummated as Bertram abandons Helena, preferring to go to war in Tuscany.

Once again, the determined Helena intervenes, arranging a secret tryst with Bertram, who is under the impression that he is bedding a woman named Diana. But she is actually his own wife, Helena, whom he does not recognize in the dark. All appears to end well when the wayfaring Bertram realizes Helena's worth and takes her to his heart; whether

they live happily ever after, however, remains in question. Henry Woronicz directs *All's Well That Ends Well*.

Jonathan Hogan plays the role of Bertram, Luck Hari plays Helena and Rick Hamilton portrays Parolles. Sandy McCallum is the King of France, Aileen Fitzpatrick is the Countess of Rossillion and Philip Davidson plays the poet, Lavatch. *All's Well That Ends Well* runs through November 1 in the Angus Bowmer Theatre.

Toys in the Attic

Lillian Hellman's *Toys in the Attic* is the story of two sisters, Anna and Carrie, who have lived together all their lives, sacrificing any plans for marriage for each other's sake. Their brother Julian returns from one of his long and usually costly odysseys. Only this time, he comes bearing gifts, travel tickets and a pocket full of cash. He has also brought his insecure wife, Lily. The lives of these people begin to unravel, revealing the price of living one's life for someone else.

Cynthia White, recently named the Festival's Associate Director/Play Development, directs. Linda Alper plays the role of Anna, Michelle Morain appears as Carrie, Bill Geisslinger is Julian and Dawn Lisell-Frank portrays Lily. *Toys* runs through September 13 in the Angus Bowmer Theatre.

The Playboy of the Western World

This is John Millington Synge's look at the Ireland of 1900. The young Christy Mahon comes to a country pub telling about how he's killed his father with a swing of a shovel, and to his surprise, is greeted as a hero. The story tumbles and turns on the affections of the women who find him irresistible, and the sudden appearance of someone who sets the story straight.

Jonathan Hogan plays the role of Christy, Robynn Rodriguez is the Widow Quin and Emilie Talbot plays Pegeen Mike. Fontaine Syer directs *Playboy*, which runs through July 18, reopens September 16, and closes November 1.

Restoration

Edward Bond's hard-hitting look at eighteenth-century England pits the privileged aristocracy against the common folk, and the common folk against each other. Lord Are lays the blame for a crime he has committed on his unwitting servant, Bob Hedges. John Pribyl plays Lord Are, Linda Alper plays his wife, and Richard Howard plays Bob. Penny Metropulos directs *Restoration*, which runs through July 4 in the Black Swan.

The Firebugs

Max Frisch, who wrote this "inflammatory" comedy, was one of Switzerland's predominant playwrights, as well as social critics. Frisch, a keen observer of both the Nazi and Communist takeovers in Europe during his lifetime, tells of a household slowly being infiltrated by highly suspicious characters.

They are hauling barrels of gasoline up into the attic while a series of arson fires are destroying homes in the same neighborhood. Richard Elmore plays the head of the house, Gottlieb Biedermann, Molly Mayock is his wife, Paul Vincent O'Connor is Schmitz and John Pribyl is Eisenring. Barbara Damashek directs *The Firebugs*, which runs through November 1 in the Black Swan.

La Bête

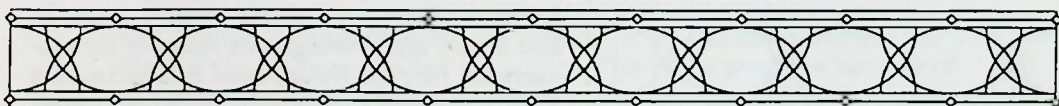
La Bête means "the beast" or "the fool," and playwright David Hirson chose an eighteenth century setting for this story which explores the question of who has the right to decide what work an actor can and cannot perform. It parallels today's headlines about the numerous attempts of organizations and government to control creative expression. Dan Kremer plays the role of Elomire, Robert Lisell-Frank plays Prince Conti and Ray Porter is Valere. Henry Woronicz directs this production. *La Bête* runs through October 31 in the Angus Bowmer Theatre.

The Outdoor All-Shakespeare Summer Season

Shakespeare's *Othello* opens the Elizabethan Theatre this year. For years, the subtleties of the dialogue and the intimacy of certain scenes have required that it be staged in the Angus Bowmer Theatre, where outside sounds are not a problem. The improved acoustics of the Allen Pavilion, specifically designed to deflect city noises, should provide the proper environment for the full expression of this work. Jerry Turner directs *Othello*. It runs from June 26 to October 11 in the Elizabethan Theatre.

Pat Patton directs *The Conclusion of Henry VI*, which opens June 27 and runs through October 9 in the Elizabethan Theatre.

As You Like It will open June 28 and run through October 10. James Edmondson directs *As You Like It*, performed in the Elizabethan Theatre.



Heathen Valley

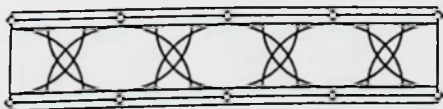
Romulus Linney based this play upon a mix of historical fact and his own personal experiences in the hills of North Carolina. The story deals with a clergyman who journeys to a remote highland valley to bring the gospel to a lawless people, only to find that it is he who is most ripe for spiritual re-evaluation. Kirk Boyd directs *Heathen Valley*, which opens July 15 in the Black Swan, and closes October 31.

The Ladies of the Camellias

Lillian Garrett-Groag's play, *The Ladies of the Camellias*, takes a look at the interplay between stage greats Sarah Bernhardt and Eleanora Duse. These two remarkable women achieved not only legendary stature in the late nineteenth and early twentieth centuries, but also, artistic control of many of their productions, areas normally closed off to the women of their time. Ken Albers directs this play, which will open July 31 and run through October 31 in the Angus Bowmer Theatre.

This year, the Oregon Shakespeare Festival continues its tradition of quality classic theatre on three stages. Ticket information is available by calling (503) 482-4331; for group sales (15 persons or more) information, call (503) 488-5406. The mailing address is Box 158, Ashland, OR, 97520 and the street address is 15 S. Pioneer St. in Ashland, Oregon.

Thomas Ormsby is the Publicity Associate for the Oregon Shakespeare Festival in Ashland, former editor of the Guide and former Jefferson Public Radio film critic and Siskiyou Music Hall host.



By James Giancarlo

Nunsense is the silly, toe-tapping-music-filled show that no one can seem to resist. It won the 1986 Outer Critics Circle Award for Best Off-Broadway Musical in 1986 and has been enjoying tremendous success all over the country ever since. The Oregonian's theatre critic Bob Hicks said about the show: "What *Nunsense* offers is an evening of pure, playful escapism into a world of low wit unfettered by adult concerns—and tickles you into wheezes of laughter even though you know it's all very silly."

It's about the efforts of the Order of the Little Sisters of Hoboken to raise money to bury some of their sisters who have died of botulism contracted by eating Vichyssoise prepared by the convent chef Sister Julia Child of God. Our five nuns were mercifully spared the fate of the other sisters as they were out playing bingo that night with some Maryknolls. *Nunsense*, then, is the fundraiser they are presenting to us to raise this money.

Nunsense was written by Dan Goggin after he had great success with a line of greeting cards called *Nunsense*. In his introduction to the play, he says: "I spent a great deal of my life around nuns and most of my experiences left wonderful memories. I wrote *Nunsense* because I wanted to share what I knew to be "the humor of the nun." Though it may be hard to believe, each of the Little Sisters of Hoboken is based on a real-life nun."

The Oregon Cabaret Theatre production of *Nunsense* will open May 6 and play every evening except Tuesdays until August 1. James Giancarlo will direct with Darcy Danielson as Musical Director and set design by Craig Hudson.

Tickets can be ordered by calling (503) 488-2902 after 1:00pm.

James Giancarlo is Managing Artistic Director of Oregon Cabaret Theatre where he also directs and choreographs many of the productions. He recently appeared in Fascinating Rhythm. He also teaches dance and movement for the actor at SOS.

Theater of the Mind

By Phyllis Fox-Krupp

Rossini's spirited *William Tell* Overture crashes into the living room as an excited narrator heralds, "A cloud of dust, a galloping horse with the speed of light, and a hearty 'Hi Yo, Silver!' The Lone Ranger!" Then, in low-key documentary style, "With his faithful Indian companion Tonto, the daring and resourceful masked rider of the Plains led the fight for law and order in the early Western United States. Nowhere in the pages of history can one find a greater champion of justice." Again, with growing excitement, "Return with us now to those thrilling days of yesteryear. From out of the past come the hoofbeats of the great horse Silver. The Lone Ranger rides again!"

The signature for the weekly Lone Ranger show is emblazoned forever on the memory of everyone who listened to radio in the 1930s, '40s or '50s!

Similarly, a deep-voiced actor resonates over a slight echo against the strains of Hercules' theme from Saint Sæns' *Oomphale's Spinning Wheel*, "Who knows what evil lurks in the hearts of Man? The Shadow knows!" (A sneering chuckle follows.)

Or, the sweet sound of the violin piece "Love in Bloom." How can you help but having your appetite whetted for seeing Jack Benny and his manservant Rochester, Mr. Kitzel and the all-time man-of-many-voices fame, Mel Blanc announcing "Anaheim, Azusa and Cuuuu...ca...monnnn...ga!" Why was that always so deliciously funny? It was so silly, and so predictable, but it felt so good.

Unlike television, early radio's entertainment offerings were customized to each individual in the listening audience. Because only the auditory sense could be addressed, each mind reacted to what seemed to magically emanate from the radio to conjure the visual element. It was a vibrant experience, and no one ever felt deprived for not having the picture provided from the outside. Truly, from soaps to symphony orchestra, radio was a theater of the mind.

Along with the adventure series, soap operas, Saturday morning children's programming, such as *Let's Pretend*, thrillers, such as *Lights Out* and *Inner Sanctum*, and mysteries, there were abridged movie scripts on *Lux Presents Hollywood* hosted by Cecil B. DeMille and the *CBS Workshop*, whose shows often had more artistic values. New writers often found their first audience on radio. For one, Arthur Miller wrote exclusively for radio from the time he graduated from college until his first play was produced on Broadway. And, not to be missed, was *The NBC Symphony Orchestra* broadcasts under the baton of Arturo Toscanini.

Every show was broadcast live, since there no magnetic tape yet, and frequently an audience was present in the studio to witness the "magic show" from behind the scenes. The 1940s were the heyday of radio drama, with American writers mastering the craft of mystery, adventure and terror. Most prominent among these writers were Arch

Obler (*Lights Out*) and Norman Corwin (*CBS Workshop* and the frequently re-broadcast *Tribute to VE Day*).

Then, without warning, radio drama in the U.S. was virtually extinguished by the hypnotic television. But in the European countries, writers were not yet finished with radio as a viable medium for drama. Dylan Thomas' *Under Milk Wood* (early 1950s) was initially written for radio, and Robert Bolt's *A Man for All Seasons* (1960) was commissioned for radio by the BBC. Distinguished writers such as Samuel Beckett, Tom Stoppard, Harold Pinter, poet Louis MacNeice, Giles Cooper, Frederick Duerenmatt, Max Frisch and John Mortimer continued to produce wonderful radio scripts. Even now, in 1992, fine work is being written and produced in Canada and West Germany, Sweden, Norway and Yugoslavia.

The mid-1960s saw new life breathed into American radio programming, this time on both commercial radio and the newer public stations. There was a brief return of Stan Freberg, the Firesign Theater, and the *National Lampoon Hour* that gave rise to *Saturday Night Live*. There was Dick Orkin's *Chicken Man* and Garrison Keillor's *Prairie Home Companion*. They all found an enthusiastic audience, and a new generation discovered old radio through the proliferation of "nostalgia" tapes of some of the popular shows and Hyman Brown's *CBS Mystery Theater* that ran successfully during the '70s for almost ten years.

But only a couple of American producers took up the challenge to air serious theater work and try their hand at developing a modern idiom. The University of Wisconsin-based Ear Play focused on the work of New York progressive playwrights such as Edward Albee and The Chicago Radio Theatre/National Radio Theatre, the brainchild of producer/director Yuri Rasovsky, looked to literature that Rasovsky adapted for the radio, European radio plays, and occasionally the work of new American writers.

Rasovsky's background was in theater, as an actor and director, but he had felt a strong kinship with radio since childhood. It seemed to him a wonderful training ground for both actors and writers, and he became irresistibly drawn to helping fulfill the artistic promise of radio drama, cut short by its untimely demise by the hand of television.

His break came in late 1972, when a small "mom and pop" owned classical radio station (WNIB-FM, Chicago) accepted his proposal to run a 60-90 minute modern-day radio drama twice a month. The station donated the time, and in January, 1973, on a zero-dollars budget, Rasovsky aired his adaptation of the German expressionist silent film *The Cabinet of Dr. Caligari*.

An enthusiastic newspaper columnist, Ron Powers, wrote, "...if you don't believe in silent movies on the radio, you probably don't believe that Stan Freberg could have created the world's largest banana split on radio...or that Orson Welles could have invaded the Earth on radio..."

It worked. The next 15 years, Rasovsky and his organization introduced a new generation to the possibilities of radio drama. Working with the most imaginative engineers, musicians and other collaborators who came his way, and with talented actors who relished this unusual, challenging work, Rasovsky discovered how to make nuance come

Don't Miss the Live Broadcast RADIO DAYS

You are invited to attend the live performance and audio recording of the show at 7pm, Saturday, May 9th in the Rogue Building on the campus of Rogue Community College in Grants Pass (Off Hwy. 199/Redwood Highway)

Jefferson Public Radio will tape the show for broadcast on KSMF, KAGI, KSKF and KSBA on Thursday, May 21 at 9pm.

alive on radio, reinvented sound effects for a more sophisticated audience and used music to set a mood or document the passage of time.

The work is fast-paced and, as in serious live theater, requires the audience's undivided attention and involvement. Rasovsky feels that one of the distinguishing marks of his work is his pervasive orchestration of music, voices, sound effects and silences. He says, "I concentrate on clarity and meaning, and to that end, the work is focused, functional and lean."

Beginning as a community theatre of the air, by its third year it had moved to the prestigious fine arts station WFMT and become a largely professional organization, utilizing a mix of local and star talent. Among others, James Earl Jones played in Eugene O'Neill's *The Emperor Jones*; Eli Wallach and Anne Jackson in Duerrenmatt's play *Strindberg*; Michael York and members of the Chicago Symphony Orchestra in the Louis MacNeice/Benjamin Britten collaboration, *The Dark Tower*; the D'Oyly Carte's Martin Green in *Mathry Beacon*; Barry Morse, Shepherd Strudwick and Irene Worth in Rasovsky's own 8-hour adaptation of Homer's *Odyssey* (broadcast by KSOR in 1981), and Michael Learned and Fritz Weaver in Shakespeare's *A Midsummer Night's Dream*, produced complete with Mendelssohn's music by the London Symphony Orchestra. (KSOR also aired his 10-part series *Dateline 1787*, a Bi-Centennial project celebrating the framing of the Constitution.)

Among the hundreds of voices heard in Rasovsky's productions was an occasional veteran 1940s radio drama actor who had been able to bridge the technical gulf from then to now—among them, the original Our Gal Sunday, Vivian Smollen, and former Don McNeil Breakfast Club personality Vi Berwick, doing a brilliant and chilling Madame DeFarge in Dickens' *A Tale of Two Cities*.

Along the way, Rasovsky's work has won 18 national awards for excellence in broadcasting, among them the Peabody Award, Corporation for Public Broadcasting; Ohio State Award, Broadcast Media and the National Federation of Community Broadcasters. He periodically guest directs for the BBC and the CBC (Canadian Broadcasting Company) and has served on grants panels for state and local funding agencies and on the National Endowment for the Arts and National Endowment for the Humanities peer review panels.

As a break from his fiendish schedule, Rasovsky aired the adventures of his own satiric super-hero creation, Noch Kolatski, Interplanetary Adventurer. He also produced and directed the George Gershwin/George Kaufman musical spoof on presidential politics, *Of Thee I Sing*, with John Cullom (*Northern Exposure*) and musical director Newton Wayland. His latest project is what he calls a five-hour novel for radio about Benjamin Franklin.

Now and then, Rasovsky is lured to direct an evening of radio drama for a live audience, which is, he says, "a totally different experience for me. It's always just plain fun!"

One of these occasions is coming up soon—May 9th. Yuri Rasovsky will direct *Radio Days*, featuring Rogue Valley community theater actors. The show will be rehearsed in workshop and taped before an audience at Rogue Community College in Grant Pass, and for broadcast on Thursday, May 21 at 9pm over Jefferson Public Radio's KSMF, KAGI, KSKF and KSBA. The evening is sponsored by Evergreen Federal Savings & Loan Association.

Come and enjoy the evening as guests of Rogue Community College.

Note: Project coordinator Bobbi Kidder is collecting old radio sound effects paraphernalia. Please telephone her at 476-1235 if you have anything you would loan for the performance.

Phyllis Fox-Krupp is a freelance writer and former member of the board of directors of the National Radio Theatre. She lives in the Grants Pass area.



Portrait of Robert Emory Johnson

Photos by Jim Curtis

BETWEEN

E X H I B I T

ROBERT KOSTKA & ROBERT EMORY JOHNSON
MAY 1-30, 1992 • ROGUE GALLERY

BY LAURIE WENZEL

"Between Paradigms," which opens May 1st at the Rogue Gallery in Medford, is an exhibit shared by two Ashland artists, Robert Kostka and Robert Emory Johnson. Series work in painting, photography and sculpture comprises a show with a title that addresses the nature of the creative process, asking the viewer to consider the art as signals from the act of creating. The result of pairing the work of these two artists brings a sense of poetic dialogue in an epic as well as soulful way.

As a Taoist, Kostka makes paintings and ceramic sculptures based on ancient themes and iconology and believes he "serves as a facilitating vessel" in which the work churns around and is born. A master of sumi and watercolor painting, Kostka finds these mediums "interactive," providing him a direct dialogue with the unconscious in order to "get out of the way" of the painting. Thus, the effort of art-making is not a matter of self-expression but rather a spiritual service to the community. It is the viewer who completes a work of art through what the Taoists refer to as Ch'i (undifferentiated energy that is within the space between paradigms) meeting Li (form).

Discussing his work as an artist, Johnson talks of notions like "being in the question," and "present peak experiences," and finds art-making an impulsive and experience based activity. Unlike Kostka whose art is idea based, Johnson feels he paints from personal experience, working "in some acquired, timeless, blind faith." "Blind faith" implies a spiritual influence and his work, although intuitively wrought, is committed to "sacred growth and wonder."

Johnson's idea of "being in the question" suggests that the creative impulse which beats in the space of the ever fleeting present is fueled by the artist's inquisitive nature. Resolutions prompt changes in the question which in turn create new problems and so the artist's effort is a continuum. His series of works include painting, drawing and photography and throughout it all an integrated sense is apparent.

Henri Focillon, in *The Life of Forms in Art*, defines a work of art as a "phenomena of rupture." In his critique, Focillon applies to art the principles of morphology observed in and manifested by metamorphosis. Defining metamorphosis as a principal of renewal, Focillon felt that forms in art "constitute an order of existence, and that this order has the motion



Portrait of Robert Kostka

PARADIGMS

and the breath of life. Whether constructed of masonry, carved in marble, cast in bronze, fixed beneath varnish, engraved on copper or on wood, a work of art is motionless only in appearance. It seems to be set fast-arrested, as are the moments of time gone by. But in reality it is born of change, and it leads on to other changes."

Focillon's idea of art as a "phenomena of rupture" is embodied in a series of Kostka's sumi paintings which invoke the idea of the moment of actuality resulting in a cosmic burst of stardust and matter above a vessel at sea. The explosion is a fireworks display of splattered gray and metallic gold paint giving dimension to the hand-made paper. Kostka's metaphoric vessel is based on ancient Egyptian solar barges recently unearthed at Abydos which were never sailed but instead served as magical vehicles to transport the pharaoh's soul to join his father/son, Ra.

On another ancient theme, Kostka painted a series titled "Chora," a Greek concept for the space of beginnings in which all things are possible and when things are still unnamed. These paintings are so subtle that when first seen the viewer detects serene watercolor washes on the paper surfaces. A few more seconds spent in front of the works reveals color and form that are alive and vibrating.

Johnson's work includes a series of photographs, in color and black and white, in which he shot parts of objects and surfaces for compositions in line and form, utilizing the full focus of shimmering light. The matte-finish paper prints

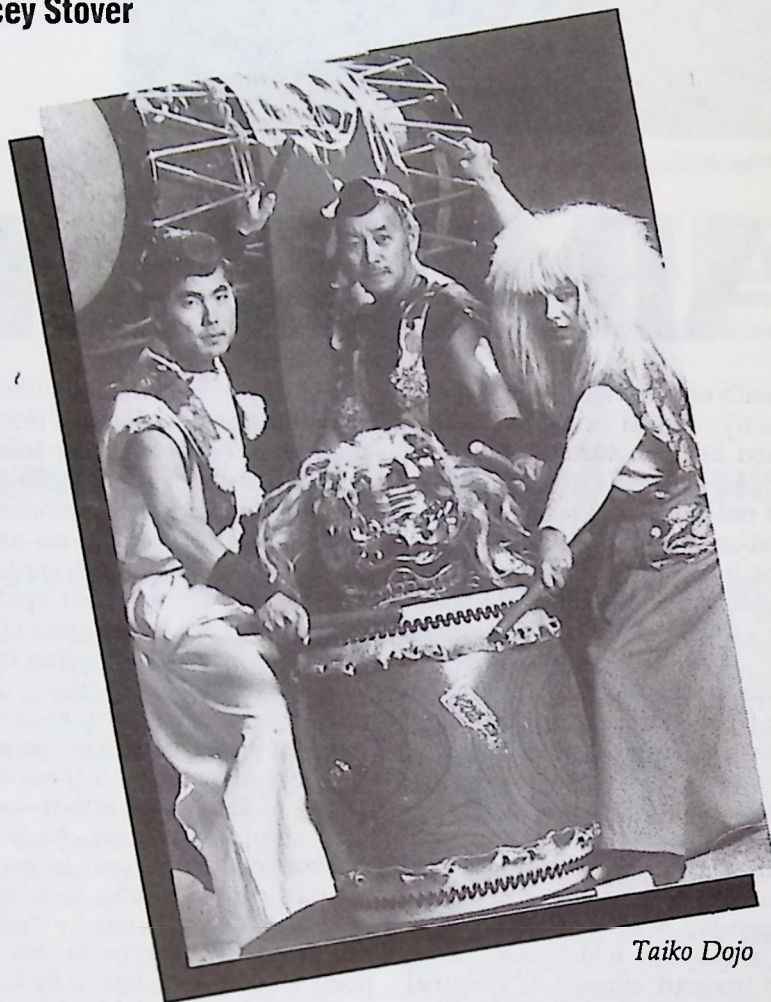
create images that are more like painting than photographs. Some of these images are reminiscent of African tribal masks and others are more mysterious in their abstractness. Just as mysterious are two series of paintings (one on paper and another on canvas) which are layered in texture and subtle color splatterings. These works are the remains of activity, like tracks in the snow or stars in the sky. When exhibited together, the photographs, being of light, emphasize the spirits of these earth-bound paintings.

There are common threads in the works of these two artists—visual as well as philosophical. As they have worked for the last year in preparation for this exhibit, Kostka feels they have influenced each other by "triggering responses." He compares this to when poets would write linked Haiku which was considered a highly disciplined art form. The first poet would state a theme which would be answered by the second and back and forth this would go until the poem ebbed in a natural ending moment. Perhaps, in this same sense, the opening of their show will mark the beginning of a new "poem," with each viewer given the opportunity to contribute his or her own responses. The fortunate viewer is one who recognizes the life-force inherent in the creative act and possessed by the art object. It is the fortunate viewer who will be touched.

"Between Paradigms" will remain at the Rogue Gallery through the month of May. The gallery is at 40 S. Bartlett in downtown Medford.

Dynamic Drumming And Daring Dance at Britt this Summer

By Stacey Stover



Taiko Dojo

More than forty concerts are scheduled for Britt Festivals' 30th anniversary season at the outdoor pavilion in historic Jacksonville this summer. Many names—Joan Baez, the Everly Brothers, George Benson, Kathy Mattea, Manhattan Transfer, and Mary-Chapin Carpenter—are widely recognized. There are many others that may only ring slightly familiar or be completely

unknown to concertgoers. It is this diversity of programming that makes Britt Festivals one of the region's most popular summertime events.

On Sunday, August 23, San Francisco Taiko Dojo will appear in Southern Oregon for the first time. Originating in Japanese religious and cultural celebrations, Taiko (the Japanese word for drum) is a festive and dazzling expres-

sion of traditional and contemporary Japanese drum music. San Francisco is the home of this taiko group and the word *dojo* refers to a "place of training." Translated to English, the name of this group would be San Francisco Drum School. Indeed, Taiko Dojo members go through many hours of intense physical and mental training before being allowed to perform. Seiichi Tanaka, Grand Master of the Taiko Dojo, says, "The essence of the San Francisco Taiko Dojo is not only the skillful playing of percussion instruments, but also the discipline of mind and body, in the spirit of complete respect and unity among the drummers. It is also the ultimate challenge of reaching the point of unity of the drummer's spirit with the drum."

Tanaka founded the San Francisco Taiko Dojo twenty-two years ago after he noticed taiko missing from the Cherry Blossom Festival parade. With determination and spirit, Tanaka borrowed a taiko drum and became a one-man taiko group. The reaction he received was so favorable and the interest so great, he returned to Japan, brought back some drums and started the dojo. He is credited with bringing taiko as an art form to America and is considered a "cultural property" of Japan.

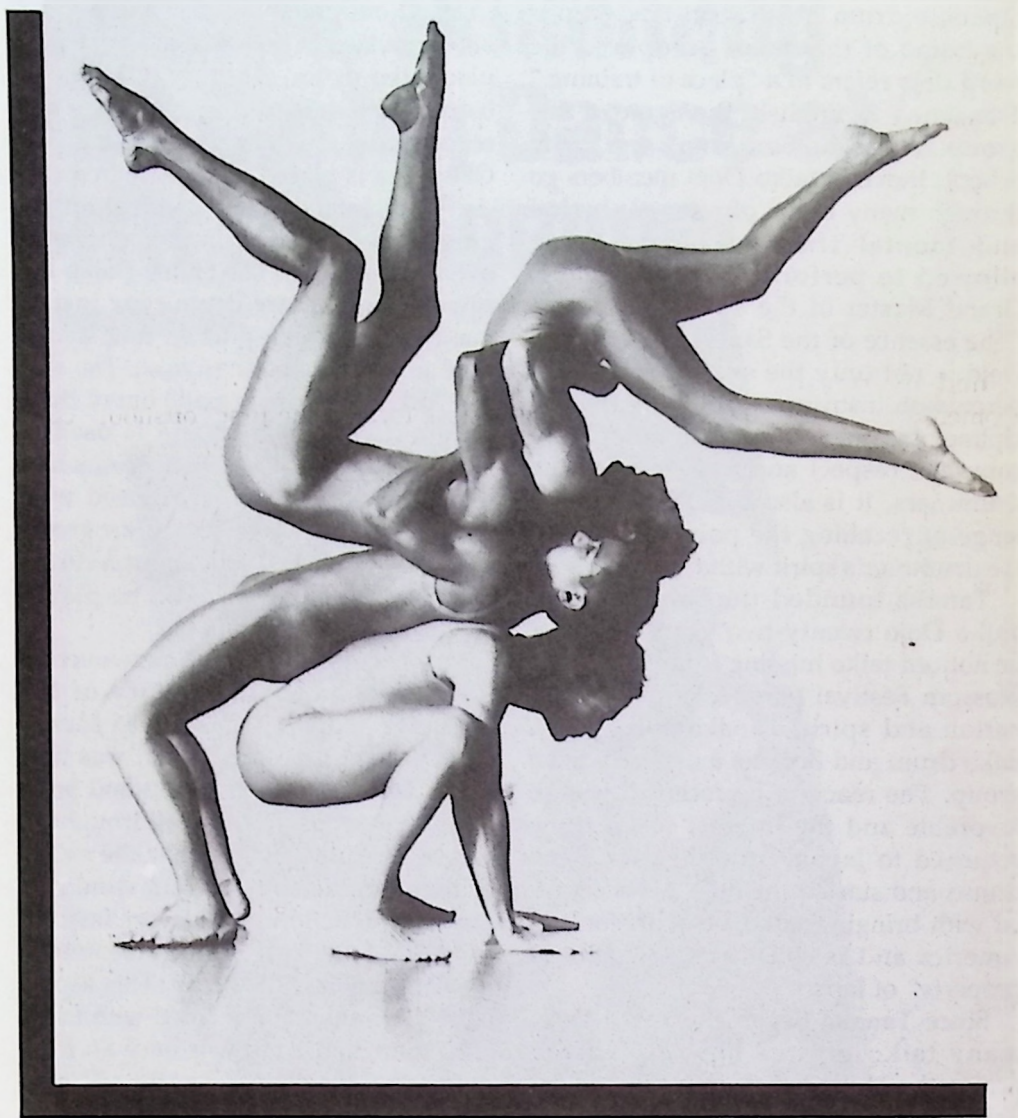
Since Tanaka began the Taiko Dojo, many taiko groups have prospered across the United States. San Francisco Taiko Dojo is unique because they use real Japanese-made drums (virtually all other taiko groups use drums made from wine barrels). "Many of our drums are extremely old and are priceless. It is believed that the spirit of the tree from which the wood came from and the spirit imparted by the performers through the years help produce the unique sound of our taiko," explains Tanaka. "Our collection includes a 400+ year old *shi shi* (lion head used in the traditional lion dance), 400+ year old flutes, giant gongs, temple bells, steel drums, and dozens of other traditional and contemporary percussion instruments. Our new 1,200 pound *o-daiko* drum which is over 5 feet in diameter and stands over 12 feet high, is the largest taiko in this hemisphere."

Other drums include the *Miya Daiko*,

a shrine drum, with an average diameter of about one-and-a-half feet and a depth of one foot, eight inches. It is a very popular taiko drum. Another, *Oke*, has a barrel shape. It is put together like a barrel and tied together with a rope. The *Oke* drum is placed on its side in a specially built stand about five feet off the ground and is played in this horizontal overhead position. The *Shime Daiko* is a smooth head, snare-drum type instrument. It has a high-pitched tone and is used to keep the basic rhythm. The special "cannon" drum is made out of three different sizes of pipe and is used to keep the bass rhythm. Bell drums and bamboo flutes may also be used with taiko. The San Francisco Taiko group generally performs with about a dozen members although taiko can be played by one to 500 or more people.

The history of taiko is interwoven in the fabric that is the history of the Japanese people. Regarded as sacred since ancient times, the drum was first used to drive away evil spirits and pests harmful to crops. In times of drought, it was believed that by imitating the sound of thunder, the spirit of rain would be forced into action. At harvest festival time, the taiko was joyfully beaten in thanks for a bountiful crop. This aspect of taiko drumming has faded with modernization, and what was once an integral part of the daily life of the villagers is now a festival relic. However, a cultural renaissance has recently been taking place in Japan, a "rediscovery" of their native arts. Taiko enthusiasts have begun a movement to popularize and revolutionize the taiko art form and at the forefront of the revolution is San Francisco Taiko Dojo. Traditionally in Japan, teaching taiko was kept within families, or with district people. "Taiko styles were kept within their own separate districts. They were pretty exclusive, almost like sacred arts forms, and only practiced by their particular village people, by district people, within," says Tanaka, who is the first person to take the art form outside Japan.

Tanaka began his taiko movement in the United States with only the skills he had learned as a boy in Japan. "Then the



Pilobolus Dance Theater

action got so big. Many people in San Francisco wanted to learn taiko. And I needed more skill to organize taiko orchestrally. I went back to Nagano (Japan) and asked Mr. Oguchi (a grand master of taiko in Japan) to teach me," recalls Tanaka. Because his family did not agree to teach outsiders, Oguchi was not able to officially teach Tanaka. Instead, he taught him very secretly. Soon after, Oguchi opened a school to the public and has since taught more than a thousand groups in Japan. Tanaka says that he is a legend among those thousand groups in Japan because he

was the first one. "I opened that gate." That openness has carried over to Tanaka's own troupe. He opens the door of his dojo to "any people" who want to learn. As a result, the San Francisco Taiko Dojo has a unique style; the "Tanaka" style which uses traditional taiko rhythms blended with jazz and martial arts stances to create an unmatched performance of both sight, sound, movement and energy—the Taiko Dojo trademark.

Another "don't miss" show at Britt this summer is **Pilobolus Dance Theatre**, which performs on Friday and

Saturday, August 28 and 29. Pilobolus is an internationally established dance-theatre company. It's also the name of a hardy, hermaphroditic fungus that thrives on horse manure. In 1971 two brainy, athletic males—Moses Pendleton and Jonathan Wolken—enrolled in Alison Chase's modern dance class at Dartmouth College. There this duo discovered that, together, they could express themselves in a physically unique style. Within two years they were joined by two other men and two women (one of whom was their former teacher, Chase). Shunning New York, the dance capitol of the world, Pilobolus based themselves in rural Connecticut (where they still maintain their headquarters). The sculptural use of the body, often on never-before-attempted multiple formations, quickly became a company trademark. From the outset they functioned as a performing and choreographic collective, creating pieces that mesh their various interests. The result was a hybrid of superbly inventive gymnastics, mime and spectacle that has had audiences around the world dropping their jaws in delighted amazement ever since.

But why on earth name yourselves after a fungus? Original company member Robby Barnett is quick to explain that there is indeed a philosophy behind Pilobolus' strange moniker. "The name of our company is a metaphor," he says. "It has a scientific and a natural basis. It's a little esoteric, a little obscure, a little mysterious. It looks nice visually. There's a Greek athletic feeling to it. Also, we didn't want to take ourselves too seriously. We wanted to do what we did in good fun and with a sense of exploration. These things were true then and they're true today."

"We've been lucky over the years," Barnett muses, "that by and large people still respond to the things we respond to ourselves."

What an audience responds to is Pilobolus' free-wheeling imagination. The company has a penchant for surreal dream-logic imagery, for placing pretzel-like body shapes into a wonderland of

striking and comedic motion. The Pilobolean catchwords are metamorphosis and illusion, ambiguous conditions that enable the performers to transform themselves into creatures from some hallucinatory bestiary, objects of fantasy, or microscopic organisms elevated beyond clinical study into theatrical celebration.

Pilobolus' six original members have drifted into individual pursuits, yet five of them still each have a finger stuck in the creative pie as joint artistic directors. In 1980, Moses Pendleton and Alison Chase formed the first "offshoot" company, MOMIX, which has toured extensively (they performed at Britt in 1987 and 1989). 1987 saw the formation of a further "spore" when some MOMIX members created a new collaborative choreographic company, ISO, which came to Britt in 1990.

Some of the Pilobolus' more recent offerings lean toward dramatic and psychological themes. That's not to say Pilobolus is discarding its strong capacity for joy and wild humor. "The company is going where it's always gone," Barnett asserts. "We're trying to do the same things we've tried to do from the beginning: to provide good entertainment that's interesting and provocative. We like a few bad jokes, good honest physicality, a little grotesquerie—we like to surprise by making beautiful images that explore some of the darker regions of our personalities."

"To some degree we're exploring the interface between dance and theatre," he continues. "The theatre has one set of conventions, between the director and the actors; dance has traditionally had a choreographer and dancers. We try to learn from both experiences. I think we fall somewhere in between. Our credit lines have been reading 'directed by so-and-so' and 'choreographed by so-and-so plus everybody,' so it's tricky."

With Pilobolus, that's just as it should be.

For tickets or information on the entire season, contact Britt Festivals at (503) 773-6077, 1-800-882-7488 or visit the box office at 614 Medford Center, behind Sears.

Speaking of Words

by Wen Smith

The Drama of the Comma

I've been waiting for somebody to write in about commas, and finally somebody has. Not just somebody, but a group.

"Last month," the letter said, "you wrote about revising a wordy sentence, saying, 'I'm glad I took pains to weed out, eradicate, and get rid of all its redundancies.'" But why did you put the comma before *and*? Isn't it unnecessary?" The letter was signed, "Tom, Richard and Maria."

It's the notorious serial-comma controversy. When you write a series of things like "red, white, and blue," do you need the comma before *and*?

About sixty years ago editors of newspapers decided they could save a lot of valuable space by leaving out such commas. Since then all of America's newspapers put together have saved about a page of space. In terms of advertising it comes to about a dollar ninety-five per million commas.

Their argument goes that the comma and the *and* do the same work, so you don't need both. Quelle bêtise! Commas separate things, but *and* connects things. The jobs are clearly opposed. If I want to do both in the same place, both separate and connect, I have to use both the comma and the *and*.

Let me put it this way. If I put three things in a list, do I really want them considered as three separate things? If so, I need that comma. Coffee, tea, and lemon are three distinct things, so I put the comma before *and*.

But suppose I write about "coffee, tea and lemon." Now there's no comma, the lemon is in the tea, and I'm talking about two units, coffee and lemonized tea. When I write "coffee, tea, and lemon," I've put the lemon on the side, not in the tea.

I'm reminded of a movie title from years ago: "Bob and Carol and Ted and Alice." The title was perfect for the story, showing that the people were a foursome of individuals uncertain about who belong to whom.

If the movie title had been "Bob, Carol, Ted, and Alice," they'd have been separate individuals, but not a foursome. If "Bob and Carol, Ted and Alice," then two separate couples. If "Bob, Carol, Ted and Alice," then Bob and Carol would have been unattached, but Ted and Alice a couple." You see how it works.

The serial comma, used reasonably, sorts ideas carefully, puts them into neat packets, and helps the reader see what's what. When the needed comma is missing, meaning is distorted. *Time* magazine once reported of Teddy Roosevelt that he "advised all boykind: 'Don't flinch, don't foul and hit the line hard!'"

Omitting the comma before *and* the magazine made *don't* apply to both *foul* and *hit*. So Teddy was made to say, "don't...hit the line hard!" The guy who charged up San Juan Hill wouldn't have said that.

Writers who always omit that serial comma do have one advantage: They don't have to think. Writing is tough enough without having to think at the same time.

Using the logical pattern, I see clearly the relationships of Tom, Richard and Maria. They're all friends, but they don't form a *ménage à trois*. Tom is single, separated from the others by his comma. But there's no comma between Richard and Maria, so I know that they, whether married or single, are mingled.

Good. That means I don't have to worry about what Maria is doing on the side.

Wen Smith, a writer who lives in Ashland, is a volunteer newscaster for Jefferson Public Radio. His "Speaking of Words" is heard on The Jefferson Daily every Monday.

Specials at a Glance



CLASSICS & NEWS

Listen to *First Concert* and *Siskiyou Music Hall* for highlights from last year's season of Ashland Chamber Music Concerts. Individual pieces will be heard as featured works throughout the month of May.



Rhythm & News

It's gonna be a hot summer, and we'll kick it off Memorial Day weekend with New Orleans '92, a four-hour celebration of hot and spicy New Orleans music and culture from the 1992 New Orleans Jazz and Heritage Festival, held this year in late April and early May. You'll hear Cajun, Zydeco, both traditional and modern jazz, R&B, gospel, and Afro-Caribbean music, as well as features introducing you to the fascinating culture of New Orleans and Louisiana. Sample the gumbo Saturday, May 23 beginning at noon on the Rhythm & News Service, and listen to win some CDs of *hot* Louisiana music. (The World Beat Show will be on vacation this week, and *AfroPop Worldwide* will air at 4:00 pm).

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Volunteer Profile

Patty and Vince Wixon have been volunteers at JPR for 12 years, serving as Prose/Poetry Editors for *The Guide to the Arts*.

Patty is Principal at Walker Elementary School in Ashland and has taught English for many years. Vince has taught Creative Writing and English at Crater High School in Central Point for the past 14 years.

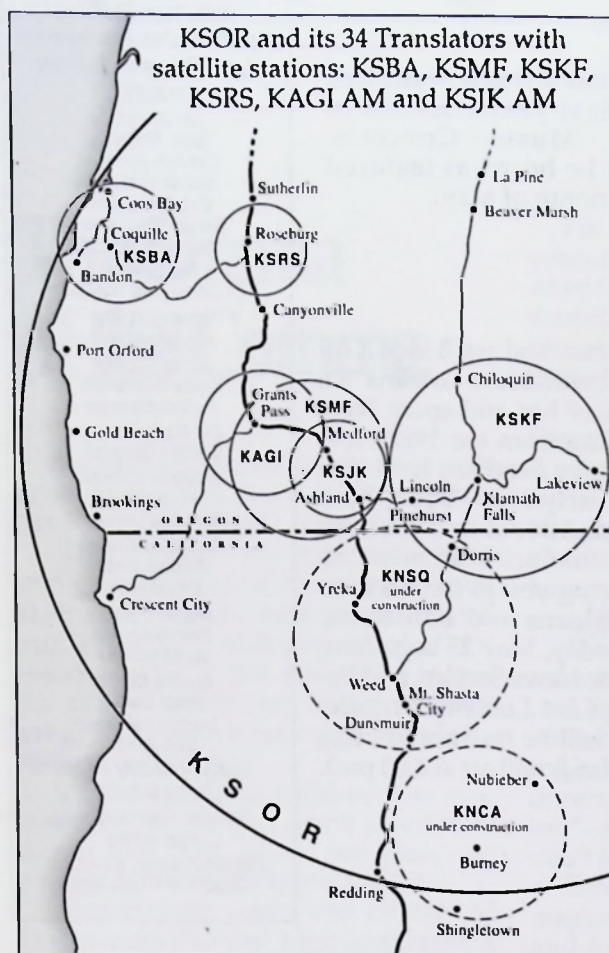
Both Patty and Vince are published writers of essays, articles, and poetry for numerous national magazines. They have been judges for the National Scholastic Writing Awards and are readers for the Educational Testing Service at Princeton and Berkeley. Patty and Vince were also instrumental organizers of *International Writers' Series*, which brings internationally known writers to the Rogue Valley for public readings.

Patty and Vince bring great enthusiasm to their volunteer work. Patty notes, "Our work on *The Guide* is fun because we come in contact with writers from all over the region—writers of all ages and from all walks of life."

Being Prose/Poetry Editors for *The Guide* is not an easy assignment as there are only 12 publishing opportunities each year and a great many more submissions. Patty and Vince do a great job communicating with both beginning and accomplished writers, ensuring interesting reading in every issue of *The Guide*. JPR salutes Patty and Vince Wixon.



Jefferson Public Radio at a Glance



KSOR Dial Positions in Translator Communities

Bandon	91.7	Happy Camp	91.9
Big Bend, CA	91.3	Jacksonville	91.9
Brookings	91.1	Klamath Falls	90.5
Burney	90.9	Lakeview	89.5
Callahan	89.1	Langlois, Sixes	91.3
Camas Valley	88.7	LaPine, Beaver Marsh	89.1
Canyonville	91.9	Lincoln	88.7
Cave Junction	90.9	McCloud, Dunsmuir	88.3
Chiloquin	91.7	Merrill, Malin, Tulelake	91.9
Coquille	88.1	Port Orford	90.5
Coos Bay	89.1	Parts of Port Orford, Coquille	91.9
Crescent City	91.7	Redding	90.9
Dead Indian-Emigrant Lake	88.1	Roseburg	91.9
Ft. Jones, Etna	91.1	Sutherlin, Glide	89.3
Gasquet	89.1	Weed	89.5
Gold Beach	91.5	Yreka, Montague	91.5
Grants Pass	88.9		

CLASSICS &

KSOR

90.1 FM
ASHLAND

Dial positions
for translator
communities
listed below

KSRS

91.5 FM
ROSEBURG

Monday

5:00	Morning Edition	2:00
7:00	First Concert	
10:00	Bob and Bill	4:00
12:00	News	
12:10	Siskiyou Music Hall	4:30

Rhythm

KSMF

89.1 FM
ASHLAND

KSBA

88.5 FM
COOS BAY

KSKF

90.9 FM
KLAMATH FALLS

KAGI

AM 930
GRANTS PASS

Monday

5:00	Morning Edition	9:00
9:00	Open Air	
3:00	Marian McPartland's Piano Jazz (Fridays)	
4:00	All Things Considered	
6:30	The Jefferson Daily	
7:00	Echoes	

News & In

KSJK

1230 AM
TALENT

Monday

5:00	Monitoradio	
6:00	BBC Newshour	
7:00	Morning Edition	
11:00	Talk of the Nation	1:30 2:00
1:00	Talk of the Town (Mondays)	2:00
	Soundprint (Tuesdays)	3:00
	Crossroads (Wednesdays)	4:30
	Living on Earth (Thursdays)	5:00

NEWS

Through Friday		Saturday	Sunday
Chicago Symphony (Fridays) All Things Considered The Jefferson Daily	5:00 All Things Considered 6:30 Marketplace 7:00 State Farm Music Hall	6:00 Weekend Edition 8:00 First Concert 10:30 Lyric Opera 2:00 San Francisco Symphony 4:00 All Things Considered 5:00 State Farm Music Hall	6:00 Weekend Edition 8:00 Millennium of Music 9:30 St. Paul Sunday Morning 11:00 Siskiyou Music Hall 2:00 St. Louis Symphony 4:00 All Things Considered 5:00 America and the World 5:30 Pipedreams 7:00 State Farm Music Hall

News

Through Friday		Saturday	Sunday
The Show (Mondays) The Frank (Wednesdays) The Passage to India (Wednesdays) The Milky Way (Thursday Theater) (Thursdays) The Groundplay (Fridays)	9:30 Ken Nordine's Word Jazz (Thursdays) 10:00 Jazz (Mondays) Jazz (Tuesdays) Jazz (Wednesdays) Jazzset (Thursdays) Vintage Jazz (Fridays) 11:00 Jazz (Thursdays)	6:00 Weekend Edition 10:00 Car Talk 11:00 Jazz Revisited 11:30 Open Air 1:00 AfroPop Worldwide 2:00 World Beat 5:00 All Things Considered 6:00 Whad'ya Know? 8:00 The Grateful Dead Hour 9:00 BluesStage 10:00 The Blues Show	6:00 Weekend Edition 9:00 Jazz Sunday 2:00 Jazzset 3:00 BluesStage 4:00 New Dimensions 5:00 All Things Considered 6:00 The Folk Show 8:00 Thistle & Shamrock 9:00 Music from the Hearts of Space 10:00 Possible Musics

Information

Through Friday		Saturday	Sunday
Magnificent Obsession (Fridays) The Pacifica News The Jefferson Exchange (Mondays) The Monitoradio The Marketplace As It Happens The Jefferson Daily All Things Considered	6:30 Marketplace 7:00 MacNeil-Lehrer Newshour 8:00 BBC Newshour 9:00 Pacifica News 9:30 All Things Considered 11:00 Sign-off	6:00 Weekend Edition 11:00 Whad'ya Know? 1:00 Milky Way Starlight Theatre 1:30 Horizons 2:00 Parents Journal 3:00 Soundprint 3:30 Talk of the Town 4:00 Car Talk 5:00 All Things Considered 6:00 Modern Times 8:00 All Things Considered 9:00 BBC News	6:00 Weekend Edition 10:00 Sound Money 11:00 Sunday Morning 2:00 El Sol Latino 8:00 All Things Considered 9:00 BBC News

Monday through Friday

5:00 a Morning Edition

The latest news from National Public Radio with host Bob Edwards. Includes:

6:50 a Regional News

6:55 a Russell Sadler's Oregon Outlook

7:00 a First Concert

Classical music for the morning, hosted by Pat Daly. Includes NPR news at 7:01, and 8:01, regional news at 7:30, 8:30 and 9:00, also:

7:37 a Star Date

8:37 a Marketplace Report

9:30 a Siskiyou Pass with Thomas Doty

9:57 a Calendar of the Arts

Featured Works (Begins at 9:07 a)

May 1 F BIZET: Symphony No. 1

May 4 M MOZART: Piano Quintet, K. 452 (Ashland Chamber Music Concerts performance)

May 5 T DEBUSSY: *Iberia*

May 6 W SAINT-SAENS: Piano Concerto No. 2

May 7 Th CIMAROSA: Concertante in G

May 8 F COPLAND: *Billy the Kid*

May 11 M KODALY: *Peacock Variations*

May 12 T BACH: Orchestral Suites No. 3

May 13 W MENDELSSOHN: Piano Concerto No. 1

May 14 Th SCHUBERT: String Quartet, D. 173 (Ashland Chamber Music Concerts performance)

May 15 F MARTINU: Cello Sonata No. 3

May 18 M VAUGHAN WILLIAMS: Variations on a Theme of Thomas Tallis

May 19 T MOZART: Piano Concerto No. 9

May 20 W BEETHOVEN: Clarinet Trio

May 21 Th STRAVINSKY: *Firebird* Suite

May 22 F TELEMANN: Quartet No. 6

May 25 M SCHUMANN: Piano Quartet (Ashland Chamber Music Concerts performance)

May 26 T RAVEL: *Daphnis and Chloe*, Suite No. 2

May 27 W SCHUBERT: Symphony No. 5

May 28 Th VAUGHAN WILLIAMS: Fantasy Quintet

May 29 F BERNSTEIN: Symphonic Dances from *West Side Story*

10:00 a Bob and Bill

12:00 n News, Weather, and Calendar of the Arts

12:10 p Siskiyou Music Hall
Russ Levin is your host.

Featured Works (Begins at 2 p)

May 1 F HAYDN: Cello Concerto in D

May 4 M DVORAK: Symphony No. 6

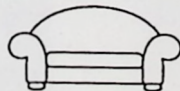
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International Children's Theater Festival Comes to the Rogue Valley

by David Shaw, Executive Director

What should we do for the kids? If we want to see a zoo, we can drive two hours to Wildlife Safari. Or we can drive five hours to get to a museum in Portland or San Francisco. Or for Children's theater, 5 or 8 hours to Vancouver, Washington or Seattle for the International Children's Festival.

This year, the children's festival is coming to the Rogue Valley. Artbeat has added Ashland and Medford as the first leg in the annual tour which includes Seattle; Vancouver, WA; Vancouver, B.C., and four other Canadian cities. The other festivals are larger, longer, feature several more artists and are more expensive.

Artists from three continents will be in residence for a half week:

Yang Feng is a Chinese Puppet master. For many generations, Yang's family has been the leading exponents of the ancient Chinese art of puppetry. Yang Feng's work requires no words. It captivates and astonishes young and old.

Zanendaba is Gcina (Pronounced CLAY-NA) Mhlophe's three-woman-plus-percussionist story-telling ensemble presenting *Bringing A Story*. They come to us from South Africa, treating us to exhilarating tales both traditional and contemporary. Ms. Mhlophe has been featured on a Canadian Broadcasting special *Songololo* and is a "warm, charismatic performer and writer who celebrates South African women in her poetry and has a strong sense of the dignity of her people.

Leo Bassi is an Italian master of madcap clowning presenting a show called *The Ape Man* about a typical businessman who turned into a not-so-typical ape! He uses the best of vaudeville and traditional European clowning drawn from six generations of circus performers.

The Festival will take place Thursday through Saturday April 30, May 1 & 2 in Ashland and Medford.

Thursday and Friday morning will be devoted to school performances. Friday evening and all day Saturday there will be performances at Medford's Craterian Theater and the Old Ashland Armory. Special performances for the family will take place in the evenings. Each group will perform twice daily for three days.

Leo Bassi will also present two cabaret performances, Thursday and Saturday at the Artbeat Auditorium in the Old Ashland Armory. They will be catered by Ciao Main, Ashland's innovative Italian deli/restaurant.

Zanendaba will present an evening performance in Ashland on Friday night which may be preceded by a drum circle comprised of Ashland area musicians and African dancing, also by local performers.

Yang Feng's work can be seen on Friday evening in Medford at the Craterian Theater and in daytime shows in Ashland and Medford.

A tentative schedule is as follows:

Yang Feng

Thursday: AM - Public Schools
PM - Public Schools

Friday: 2pm - Lincoln School, Ashland
7pm - Craterian Theater: \$6, \$4

Saturday: 11am - Artbeat Auditorium
3pm - Craterian Theater

Leo Bassi

Thursday: AM - Public Schools
PM - Artbeat Audit.: \$19, \$9, \$5

Friday: AM - Public Schools
PM - Public School, Ashland

Saturday: 11am - Craterian
8pm - Ashland Armory: Cabaret

Zanendaba

Thursday: AM - Public Schools
2:15pm - Kennedy, Medford

Friday: AM - Public Schools
8pm - Ash. Armory: \$7, \$3.50

Saturday: 2pm - Ashland Armory
8pm - Craterian

Performances in the public schools are open to students only and can be arranged through Artbeat 488-1545. The \$250 cost to the schools is possible thanks to subsidies from festival sponsors. Day-time concerts at the Craterian and Artbeat Auditorium at the Old Ashland Armory are \$3.50 for children and \$5 for adults. The Leo Bassi Cabaret performances are \$11 adult and \$5 child. With dinner catered by Caio Main, the price is \$19. Beer, wine and Italian delicacies will be available. Caio Main will also serve food for the Friday 8pm Zanendaba Ashland Armory performance.

Tickets are available at Larsons, Never a Bum Steer, Cripple Creek Music and by phone at 488-1545. Ask for family and group prices.

Support for the festival has been given by The City of Ashland; The Oregon Arts Commission; Dr. James Dunn, III; Dr. David Jones; an anonymous agency; and others not confirmed at press time.

- May 5 T VILLA-LOBOS: Guitar Concerto
 May 6 W BEETHOVEN: Piano Sonata, Op. 53 ("Waldstein")
 May 7 Th SIBELIUS: String Quartet in D Minor (Ashland Chamber Music Concerts performance)
 May 8 F CHOPIN: Piano Concerto No. 2
 May 11 M VAUGHAN WILLIAMS: Symphony No. 3
 May 12 T SCHUMANN: *Carnaval*
 May 13 W MOZART: Serenade in C Minor (Ashland Chamber Music Concerts performance)
 May 14 Th HAYDN: Symphony No. 102
 May 15 F GRIEG: Violin Sonata No. 2
 May 18 M MOZART: Piano Quartet No. 2 (Ashland Chamber Music Concerts performance)
 May 19 T STRAVINSKY: *Petrushka*
 May 20 W BRUCH: Violin Concerto
 May 21 Th HANDEL: Concerto Grosso, Op. 6, No. 11
 May 22 F ROSNER: Responses, Hosanna, and Fugue
 May 25 M HINDEMITH: Symphony: *Mathis der Maler*
 May 26 T MOZART: String Quartet in G, K. 387 (Ashland Chamber Music Concerts performance)

- May 27 W BACH: Mass in A
 May 28 Th BRAHMS: Ballades, Op. 10
 May 29 F DVORAK: Cello Concerto

FRIDAYS ONLY

- 2:00 p The Chicago Symphony
 Daniel Barenboim assumes the Music Director position for the CSO's 101st season, succeeding Sir Georg Solti.
 May 1 Zubin Mehta conducts the Symphony No. 3 in F, Op. 90 by Brahms; the World Premiere of the Symphony No. 3 (*Symphony of Sorrows*) by Lukas Foss, which was commissioned by the CSO for its Centennial; and the *Daphnis and Chloe* Suite No. 2 by Ravel.
 May 8 Daniel Barenboim conducts the Symphony No. 1 by John Corigliano; and the Piano Concerto No. 5 in E-flat ("Emperor") by Beethoven, with soloist Evgeny Kissin.
 May 15 Erich Leinsdorf conducts Three Pieces from *The Creatures of Prometheus*, Op. 43 by Beethoven; the Symphony No. 3 in D, D. 200 by Schubert; *Orpheus* by Stravinsky; and the Overture to *Orpheus in the*

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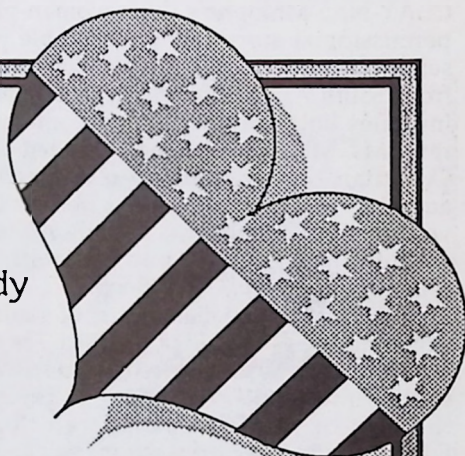
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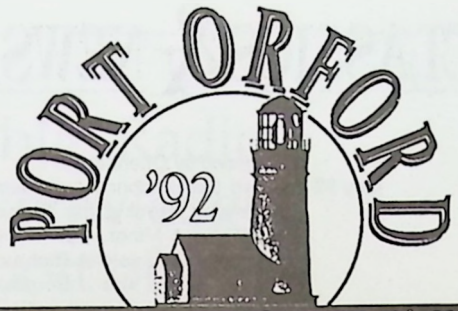
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Underworld by Offenbach.

May 22 Leonard Slatkin conducts *Dream Waltzes* by Stucky; the Piano Concerto in A Minor, Op. 54 by Schumann, with soloist Richard Goode; and the *Enigma* Variations by Elgar.

May 29 Kenneth Jean conducts the Symphony No. 5 in B Minor by C.P.E. Bach; the Concerto for Two Cellos and Orchestra by David Ott, with soloists Donald Moline and Loren Brown; and the *Country Wedding* Symphony, Op. 26 by Karl Goldmark.

3:30 p Star Date

4:00 p All Things Considered

4:30 p The Jefferson Dally

5:00 p All Things Considered

6:30 p Marketplace

The latest business news, hosted by Jim Angle.

7:00 p State Farm Music Hall

With hosts Peter Van De Graaff and Scott Kuiper.

2:00 p Sign Off

Saturday

6:00 a Weekend Edition

7:37 a Star Date

8:00 a First Concert

Includes:

8:30 a Nature Notes with Frank Lang

9:00 a Calendar of the Arts

9:30 a Sisklyou Pass with Thomas Doty

10:30a Lyric Opera of Chicago

May 2 *Mefistofele*, by Bolto Bruno Bartoletti conducts, and the cast includes Samuel Ramey, Kristjan Johannsson, Aprile Millo, and Mary Jane Johnson.

May 9 *The Gambler*, by Prokofiev Bruno Bartoletti conducts, and the cast includes Jacque Trussel, Sheri Greenawald, Felicity Palmer, Stephen West, Emily Golden, and John Duykers.

May 16 *Madama Butterfly*, by Puccini Daniele Gatti conducts, and the cast includes Catherine Malfitano, Richard Leech, Richard Stilwell, Paola Romano, and Richard Markley.

May 23 *The Marriage of Figaro*, by Mozart Andrew Davis conducts, and the cast includes Samuel

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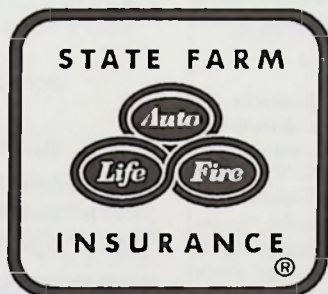
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Ric has lived in Oregon for the past 15 years, the last three in Medford. He is married to Rae and has three children: Jill, 23; Libby, 21; and Megan, 7. Ric's hobbies and interests include gardening, golf, and local high school athletic events. He has a B.A. from Tarkio College in Missouri and an M.A. from Northeast Missouri State University.

On his role as a State Farm agent, Ric says, "The agent has a very unique role in the insurance industry, being the only person who can 'put coverages in force.' I believe it is the agent's responsibility to care for his clients by reviewing *all* their insurance needs – not just their current policies."



CLASSICS & NEWS

KSOR 90.1 FM KSRS 91.5 FM

(For dial positions in translator communities see page 20)

Ramey, Mario McLaughlin, Felicity Palmer, William Shimell, Suzanne Mentzer, Francois Loup, Felicity Lott, and Ugo Benelli.

May 30 *Puritani*, by Bellini Donato Renzetti conducts, and the cast includes June Anderson, Chris Merritt, Paolo Coni, and Dimitri Kavrakos.

2:00 p San Francisco Symphony

May 2 Valery Gergiev conducts the Piano Concerto No. 2 in B-flat, Op. 83 by Brahms, with soloist Andre Watts; and the Symphony No. 6, Op. 54 by Shostakovich.

May 9 Valery Gergiev conducts "Somewhere" from *West Side Story* by Leonard Bernstein; the Violin Concerto No. 1 in D, Op. 19 by Prokofiev, with soloist Nigel Kennedy; and the Symphony No. 39 in E-flat, K. 543 by Mozart.

May 16 Roger Norrington conducts the Symphony No. 103 in E-flat ("Drumroll") by Haydn; the Oboe Concerto in E-flat by C.P.E. Bach, with soloist Heinz Holliger; and the Symphony No. 5 in D, Op. 107 ("Reformation") by Mendelssohn.

May 23 Herbert Blomstedt conducts *A German Requiem*, Op. 45 by

Brahms, with the San Francisco Symphony Chorus, and vocal soloists Sylvia McNair and Kevin McMillan.

May 30 Herbert Blomstedt conducts "Simple Gifts" from *Appalachian Spring* by Copland; Sinfonietta by George Perle; the Violin Concerto in E Minor, Op. 64 by Mendelssohn, with soloist Gil Shaham; and the Symphony No. 1 in C Minor, Op. 68 by Brahms.

3:30 p Star Date

4:00 p All Things Considered

5:00 p State Farm Music Hall

2:00 a Sign Off

Sunday

6:00 a Weekend Edition

7:37 a Star Date

8:00 a Millenium of Music

This weekly program, hosted by Robert Aubry Davis, focuses on the sources and mainstreams of European music for the one thousand years before Bach.

9:30 a St. Paul Sunday Morning

May 3 The Quartet Sine Nomine plays the String Quartet in G, Op. 76,

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103 W. Wagner Talent

No. 1 by Haydn; and the Quartet in B-flat by Brahms.

May 10 The Argentine folk group Gurrulio plays a program of South American music.

May 17 Friends from the Newberry Library perform music by Telemann, Couperin, Rameau, Louis Antoine Dornel, and Louis-Gabriel Guillemin.

May 24 Violinist Jorja Fleezanis and pianist Garrick Ohlsson perform.

May 31 The Max Roach Quartet plays a program of state-of-the-art jazz.

11:00 a Siskiyou Music Hall
Classical music for your Sunday.

2:00 p St. Louis Symphony
Leonard Slatkin conducts this series of concerts.

May 3 David Loebel conducts George Szell's arrangement of the String Quartet No. 1 by Smetana; the Violin Concerto No. 1 in A Minor by Glazunov, with soloist Dmitri Sitkovetsky; and the Symphony No. 2 in C by Robert Schumann.

May 10 Leonard Slatkin conducts the Suite from *Sebastian* by Gian Carlo Menotti; *Nights in the Gardens of Spain* by Falla, with pianist Philippe Entremont; and the Concerto for Orchestra by Bartok.

May 17 Leonard Slatkin conducts two works by Leonard Bernstein: *Songfest*, and the Symphony No. 2 ("Age of Anxiety").

May 24 Leonard Slatkin conducts *The Glass Bead Game* by Claude Baker; the Burleske in D Minor by Richard Strauss; the Piano Concerto No. 1 in D-flat, Op. 10 by Prokofiev, with soloist Emanuel Ax; and *Francesca da Rimini*, Op. 10 by Tchaikovsky.

May 31 Franz Welser-Moest conducts the Symphonic Metamorphosis on Themes by Weber, by Hindemith; the Suite in A Minor for Violin and Orchestra, Op. 10 by Christian Sinding, and *Tzigane* by Ravel, both with soloist Leonidas Kavakos; and the Symphony No. 1 in C Minor, Op. 68 by Brahms.

3:58 p Star Date

4:00 p All Things Considered

5:00 p America and the World
A weekly discussion of foreign affairs, hosted by distinguished journalist Richard C. Hottelot, and produced by NPR.

5:30 p Pipedreams
Michael Barone hosts this program devoted to "The King of Instruments," the organ.

7:00 p State Farm Music Hall

2:00 a Sign Off

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6:55 a Russell Sadler's Oregon Outlook
- 9:00 a Open Air
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9:30 a Ask Dr. Science
10:30 a Siskiyou Pass with Thomas Doty
1:00 p Calendar of the Arts

FRIDAYS ONLY

- 3:00 p Marian McPartland's Piano Jazz
May 1 Cornetist Ruby Braff joins Marian in duets on "Thou Swell" and "Love is Just Around the Corner".
May 8 Dominican native Michel Camilo brings his Latin-influenced style to the program, with his own composition "Nostalgia," and some ad-lib blues duets with Marian.
May 15 After leading her own trio for twenty years, Jessica Williams is

now in the spotlight. Here she solos on "All Alone," and she and Marian get together on Monk's "Straight, No Chaser".

- May 22 Mel Torme!
May 29 Gerald Wiggins solos on "Body and Soul," and joins Marian for a duet of "Now's the Time".

- 4:00 p All Things Considered
6:30 p The Jefferson Daily (not heard on KAGI)
7:00 p Echoes
John Diliberto brings you a new music program, which combines sounds as diverse as African Kora and Andean New Age with Philip Glass and Pat Metheny. *Echoes* paints a vivid soundscape using a variable mix of musical textures.
- 9:00 p Siskiyou Pass with Thomas Doty

MONDAYS

- 9:02 p Le Show
Harry Shearer's weekly satirical jab. No one is safe.

TUESDAYS

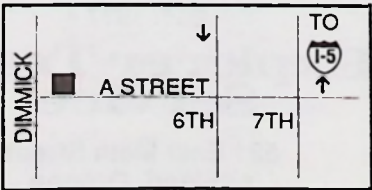
- 9:02 p Joe Frank
This post-modern storyteller's weekly foray into the weirdness of life in the 'Nineties.

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WEDNESDAYS

9:02 p Passages to India

This extraordinary series, recorded over a five-year period, presents India on its own terms, weaving together readings of poems and short stories from classical and contemporary Indian culture into the documentary fabric.

May 7 Biryani and Plum Pudding: This program focuses on the impact of both Muslim and British cultures, and how they've been absorbed by India.

May 14 Vedas, Ragas, and Storytellers: This program looks at the oral tradition of performance in Indian classical, folk and popular cultures, and how these traditions are handed down through the generations.

May 21 In Search of Filmwallahs: the Indian cinema is the largest in the world, with over 800 new film titles every year and over 11 million filmgoers a day. It not only tells contemporary stories, but recreates India's past.

May 28 Praneschacharya's Dilemma: Western individualism is alien to the Indian psyche, and this program examines how Indians operate within circles of dependence and interdependence of family, caste, language and religion.

THURSDAYS

9:00 p The Milky Way Starlight Theatre

Richard Moeschl, Traci Ann Batchelder, Brian Parkins, and a cast of thousands take you through the human side of astronomy.

9:30 p Ken Nordine's Word Jazz

The most famous voice in radio with a weekly word jam.

10:02 p Jazzset

Saxophonist Branford Marsalis hosts this weekly hour devoted to live jazz performances.

May 7 Duke Ellington's "Far East Suite" performed by the Classical Jazz Orchestra in Lincoln Center (Duke Ellington's birthday was April 29).

May 14, 21, 28 To be announced.

FRIDAYS

9:02 p Soundplay

This series presents some of the most important contemporary radio dramas from both Europe and the U.S. Almost all programs are being heard in this country for the first time.

May 1 Gertrude, by Wolfgang Schiffer and Charles Durr Gertrude had been diagnosed as an incurable schizophrenic. Listening to the radio was one of her ardent passions, and she wrote a series of letters to station WDR in Cologne, Germany, where two producers took an interest in her and began to document her struggle to find a place in society. This is her story.

May 8 Two short experimental radio dramas: **Radio, by Ferdinand Krlwet**, and **Wind and Sea, by Peter Handke**.

May 15 Radio Play No. 1, by Peter Handke The playwright calls this piece "a question and answer game about a process of question and answer, in which an attempt is made to get answers by using all manner of rhetorical tricks."

May 22 Houses, by Jurgen Becker This play explores the varied and often contradictory feelings people have about suburban houses, apartments and condos in which they live.

May 29 Centropolis, by Walter Adler This piece imagines a future in which all political figures are played by actors. The actors, though, long to abandon the charade and play "real" roles.

10:00 p Ask Dr. Science

10:02 p Jazz

The best in jazz, from Louis Armstrong to the Art Ensemble of Chicago. Triesta Kangas will bring you vintage jazz on Fridays.

2:00 a Sign Off

Saturday

6:00 a Weekend Edition

10:00 a Car Talk

Tom and Ray Magliozzi, alias "Click and Clack," tell you how to get along with your car. They're full of advice... but that's not all they're full of.

11:00 a Jazz Revisited

11:30 a Open Air

1:00 p AfroPop Worldwide

Georges Collinet takes you around the world for some of the hottest pop sounds from Africa, the Caribbean, Central and South America.

2:00 p World Beat

Host Thom Little with reggae, Afro-pop, soca, you name it.

5:00 p All Things Considered

6:00 p Wha D'Ya Know?

Join Michael Feldman for his two-hour off-beat comedy quiz and variety show. You might learn something. Then again...

8:00 p The Grateful Dead Hour

David Gans hosts this weekly program of concert tapes, recordings, and interviews of the legendary band.

MEMORIAL DAY WEEKEND SPECIAL: Saturday, May 23

9:02 p New Orleans '92

From the 1992 New Orleans Jazz and Heritage Festival, hot off the stove, a spicy blend of New Orleans music and culture, featuring music by the greatest figures in New Orleans jazz, R&B, Gospel, Zydeco, Brass Bands, Cajun, and Afro-Caribbean styles- and a look at the extraordinary culture the region produces. This special four-hour celebration is pro-

duced by WGBH Radio, Boston, in conjunction with many New Orleans-based producers. Tune in for a chance to win some hot New Orleans CDs! (Note: AfroPop Worldwide will be heard at 4:00 pm today, and the World Beat Show will have the week off)

9:00 p BluesStage

Ruth Brown takes you to the hottest blues clubs in the country for live blues performances.

May 2 Harmonica player Billy Branch and his band Sons of the Blues are featured, along with guitar wizard Robben Ford.

May 9 A *BluesStage* Soul Revue: Ann Peebles, Otis Clay, a performance by Booker T. and the MGs, and a surprise visit from Rufus and Carla Thomas.

May 16 A doublebill of California blues giants Earl Thomas and Joe Louis Walker.

May 23 B.B. King makes his return to *BluesStage*, and we also hear Chicago blues stars Willie Kent and the Gents, and vocalist Karen Carroll.

May 30 An exclusive performance by singer Larry McCray, and some surprises.

10:00 p The Blues Show

Your hosts are Peter Gaulke, Curt Worsley, and Lars Svendsgaard.

2:00 a Sign Off

Sunday

6:00 a Weekend Edition

9:00 a Jazz Sunday

Back by popular demand, great jazz for your Sunday morning, hosted by Michael Clark.

2:00 p Jazzset, with Branford Marsalis.

3:00 p BluesStage, with Ruth Brown.

A repeat of the Saturday night broadcast.

4:00 p New Dimensions

May 3 *From Confusion to Clarity: Understanding Mind*, with Lama Sogyal Rinpoche. Western culture has emphasized brain power and the rational mind, whereas in the East mind and intelligence are viewed more

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expansively. Sogyal Rinpoche provides insights about the nature of mind and how we can bring more wisdom into our lives.

May 10 **Global Mind Change**, with Juanita Brown, Rachel Naomi Riemer, M.D. and Willis Harman. These three organizational specialists discuss the different methods now emerging for dealing with the dizzying rate of change in the world.

May 17 **The Five Archetypes: Chinese Medicine In Everyday Life**, with Harriet Beinfield and Efram Korngold. These two acupuncturists describe how the five elemental archetypes in Chinese philosophy can be recognized in your own life.

May 24 **At Play In the Fields of the Divine**, with Andrew Harvey. Raised in India by devout religious servants, Harvey is now a devotee of the religious teacher Mother Meera.

May 31 **To Grieve, To Live**, with David Feinstein and Pet Elliott Mayo. These psychologists have specialized in suicide and grief work, and in helping bereaved people to develop rituals to accept death.

5:00 p All Things Considered

6:00 p The Folk Show
Keri Green is your host.

8:00 p The Thistle and Shamrock

9:00 p Music from the Hearts of Space

10:00 p Possible Musics

2:00 a Sign Off

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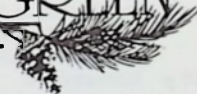


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News & Information

KSJK 1230 AM

KSJK programming is subject to pre-emption by coverage of conferences, congressional hearings, sports, and special news broadcasts.

Monday through Friday

- 5:00 a Monitoradio Early Edition**
Pat Bodnar hosts this weekday news-magazine produced by *The Christian Science Monitor*.
- 6:00 a BBC Newshour**
The British Broadcasting Corporation's morning roundup of news from around the world and from Great Britain.
- 7:00 a Morning Edition**
The latest news from National Public Radio, hosted by Bob Edwards.
- 11:00 a The Talk of the Nation**
NPR's new daily two-hour call-in program hosted by John Hockenberry and Ira Flatow. Intelligent talk focusing on compelling issues: society, politics, economics, education, health, technology, with special emphasis on issues that will decide the 1992 elections.
- 1:00 p MONDAY: The Talk of the Town**
Discussions and interviews devoted to issues affecting Southern Oregon and Northern California, produced and hosted by Claire Collins.
TUESDAY: Soundprint
American Public Radio's weekly documentary series. Repeat of Saturday's program.
WEDNESDAY: Crossroads
NPR's weekly magazine devoted to issues facing women and minorities.
THURSDAY: Living on Earth
FRIDAY: Magnificent Obsession: True Stories of Recovery
An innovative documentary series which presents true stories of recovery from alcohol and/or drug dependency, told by those living the experience.
- 1:30 p Pacifica News**
From Washington, D.C., world and national news, produced by the Pacifica Program Service.
- 2:00 p Monitoradio**
- 2:00 p MONDAY ONLY: The Jefferson Exchange**
Ken Marlin, Joyce Oaks and Wen Smith host this call-in program dealing with important public issues ranging from health care to the timber industry to gun control. Phone in your questions and comments at 552-6779.
- 3:00 p Marketplace**
Jim Angle hosts this daily business magazine from American Public Radio.
- 3:30 p As It Happens**
The Canadian Broadcasting Corporation's daily news magazine, with news from both sides of the border, as well as from around the world.
- 4:30 p The Jefferson Daily**
JPR's weekday news magazine, including news from around the region.
- 5:00 p All Things Considered**
Robert Siegel, Linda Wertheimer and Noah Adams host NPR's news magazine.
- 6:30 p Marketplace**
A repeat of the 3:00 p broadcast.
- 7:00 p MacNeill-Lehrer Newshour**
A simulcast of the audio of PBS's television news program.
- 8:00 p BBC Newshour**
- 9:00 p Pacifica News**
- 9:30 p All Things Considered**
A repeat of the 5:00 p broadcast.

Saturdays

- 6:00 a Weekend Edition**
Scott Simon hosts NPR's Saturday morning news magazine.
- 11:00 a Whad'Ya Know?**
Not much. You? Michael Feldman, public radio's Groucho Marx, with his weekly comedy quiz (?) show.
- 1:00 p Milky Way Starlight Theatre**
Produced by Jefferson Public Radio, this weekly program explores the wonders of astronomy. Host Richard Moeschl, author of *Exploring the Sky*, is joined by Traci Ann Batchelder and Brian Parkins for a look at how our scientific culture—as well as cultures of the past—understands astronomy and the universe.
- 1:30 p Horizons**
National Public Radio's documentary series devoted to women and minorities.
- 2:00 p Parents Journal**
Host Bobbie Connor talks with leading experts in the field of parenting.
- 3:00 p Soundprint**
- 3:30 p Talk of the Town**
Discussions and interviews devoted to issues affecting Southern Oregon and Northern California, produced and hosted by Claire Collins.
- 4:00 p Car Talk**
Tom and Ray Magliozzi (alias Click and Clack) with their weekly program of automotive advice (a little) and humor (a lot).
- 5:00 p All Things Considered**
Lynn Neary and Emile Guillermo host NPR's daily news magazine.
- 6:00 p Modern Times with Larry Josephson**
From New York, a weekly call-in talk show focusing on the perplexing times in which we live.
- 8:00 p All Things Considered**
A repeat of the 5:00 p broadcast.
- 9:00 p BBC News**

Sundays

- 6:00 a Weekend Edition**
Liane Hansen hosts NPR's Sunday morning news magazine, with weekly visits from the Puzzle Guy and automotive advice from Click and Clack.
- 10:00 a Sound Money**
- 10:00 a Presidential Choices (May 3 & May 31)**
This series leads up to the November election by covering the serious issues surrounding the election. Each program begins with a fictional candidate from each party discussing a hypothetical issue with a panel of advisors. Following each discussion is a call-in and studio discussion allowing listeners to join in. Tune in for a program that deals with the Presidential campaign as a serious event. The May 3 broadcast comes from Cleveland, Ohio, and the May 31 broadcast comes from California, just two days before the California primary.
- 11:00 a CBC Sunday Morning**
The Canadian Broadcasting Corporation's weekend news magazine, with both news and documentaries.
- 2:00 p El Sol Latino**
Music, news and interviews for the Hispanic community in the Rogue Valley—*en español*.
- 8:00 p All Things Considered**
- 9:00 p BBC News**

Jagged Anise

Jagged
anise cuts through chicken wire on Mission Street
somehow

the perfume continues to escape. It roams
emitting its vapor

writing its vengeance on walls
and in the air
even in daylight

it jackknifes across the boulevard
murdering
the tranquil zones of the district

no one suspects it
anise the powerless

huddled in yards
in the mix of its own liquor

tossing
its idea
into the random alleys

between
and in front of condemned apartments.

It is seeking everyone

police cannot throw a net or surround it
merchants cannot lock up and remain secure
nuns have accepted it under strict orders

who would imagine
that a peculiar caged breath
is slowly conquering the death of the city?

— Juan Felipe Herrera

Juan Felipe Herrera, who read at Southern Oregon State College in January, also worked at two Rogue Valley Schools and was featured on *Quinto Sol*, teaches in the Chicano Studies Department at Fresno State University. His collection of poems *Facegames* (Dragon Cloud Press, 1987) won an American Book Award; his other books of poetry include *Exiles of Destre* (Arte Publico Press, 1985), and *Akrilica* (Alcatraz Editions, 1989). He holds a Ph.D. in social anthropology from Stanford and an M.F.A. in poetry from the Iowa Writers' Workshop.

We encourage local authors to submit original prose and poetry for publication in the *Guide*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped, self-addressed envelope, should be sent to Vince & Patty Wixon, c/o Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520-5025. Please allow two to four weeks for reply.

Arts Events

Guide Arts Events Deadlines:

July Issue: May 15

August Issue: June 15

For more information about arts events,
listen to the

Jefferson Public Radio
Calendar of the Arts broadcast
weekdays at 10 am and noon.

- 1 thru 10 EXHIBIT: *Works from the Museum Collection* presented by Coos Art Museum in the Main Gallery.
Coos Art Museum • 235 Anderson Avenue
(503)267-3901 Coos Bay.
- 1 thru 15 EXHIBIT: *Photojournalism Since Vietnam* is presented by Schneider Museum of Art. The critically acclaimed exhibition offers a view of photojournalism at its apex. Published on the pages and covers of magazines worldwide, this collection of images represents some of the best color reportage from the past twenty years.
Schneider Museum of Art
Southern Oregon State College
(503)552-6245 Ashland.
- 1 thru 16 EXHIBIT: *Paintings in Oil by George Iulev and Bronze and Marble Sculptures by Paula Thone* presented by Umpqua Valley Arts Association.
Umpqua Valley Arts Center • 1624 West Harvard Blvd.
(503)672-2532 Roseburg.
- 1 thru 17 EXHIBIT: *Basket Sculpture by Joyce Spicer and Photography by Rick Hiser* presented by Rick Cook Wood Gallery.
Cook Gallery • 705 Oregon Street
(503)332-0045 Port Orford.
- 1 thru 24 EXHIBIT: *Watercolors by Walter Weber*. Presented by Coos Art Museum at the Mabel S. Hansen Gallery.
Coos Art Museum • 235 Anderson Avenue
(503)267-3901 Coos Bay.
- 1 thru 31 EXHIBIT: A multi-artist show of paintings by members of the *Siskiyou Artists Association*, includes a variety of subjects in various mediums. The exhibit will include the three *Paintings of the Month* selected by Oregon Artist Richard McKinley. Presented by Siskiyou Artists Association, the paintings will be displayed at Tri-Counties Bank and at College of the Siskiyou Campus • 800 College Avenue
(916)938-5333 Weed.
- 1 thru 31 EXHIBIT: The Rogue Gallery Arts Center presents *Between Paradigms* by Robert Johnson and Robert Kostka.
Rogue Gallery • Eighth and Bartlett Streets
(503)772-8118 Medford.
- 1 thru October 1992 THEATER:
Oregon Shakespeare Festival 1992 Season.
Presentations in the Angus Bowmer Theatre:
thru 11/1 • William Shakespeare's *All's Well That Ends Well*
thru 9/13 • Lillian Hellman's *Toys in the Attic*

Program Underwriters

Contact Paul Westhelle or Art Knoles (503) 552-6301
In Coos County contact Tina Hutchinson (503) 756-1358



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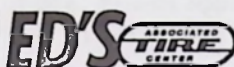
KAGI - Morning Edition / Weekend Edition

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William P. Haberlach
Attorney at Law

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773-7477



KSMF/KSJK - Car Talk

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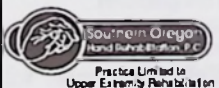
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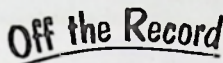
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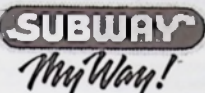
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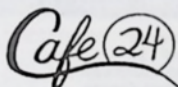
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thru 10/11 • William Shakespeare's *Othello*
thru 10/9 • William Shakespeare's *Henry VI*
thru 10/10 • William Shakespeare's *As You Like It*

Presentations at the Black Swan:
thru 7/4 • Edward Bond's *Restoration*
thru 11/1 • Max Frisch's *The Firebugs*
thru 10/31 • Romulus Linney's *Heathen Valley*

For more information and free brochure:
Oregon Shakespeare Festival
P.O. Box 158 Ashland, OR 97520
(503) 482-4331

Ashland.

1 thru 3 THEATER: Rogue Music Theatre pre-
sents *Best of Broadway Revue* in the Rogue
Building of Rogue Community College.
Performances Friday and Saturday at 7:30pm,
and Sunday at 2:30pm. Tickets, \$9.50 adults, \$5
children under 12. Rogue Music Theatre
(503)479-2559

Grants Pass.

1 CONCERT: Chamber Music Concerts will
present its final concert Elizabeth Braden,
soprano, with The Colorado Quartet. 8pm.
Music Recital Hall
Southern Oregon State College
(502)552-6331

Ashland.

2 and 3 CONCERT: Rogue Valley Symphony
presents Haydn's *The Creation*, with the com-
bined voices of SOSOC Concert Choir and The
Creation Chorus. May 2 performance at 8pm
and May 3 at 4pm. Both concerts will be held
at South Medford High School.
Rogue Valley Symphony
(503)488-2521

Ashland.

2 thru October MARKETPLACE: *Open-Air Arts, Crafts, and Music* are displayed and
sold behind the Plaza shops along the creek.
Music is featured at various times by local
musicians. Weekends, Saturday 10am-6pm,
Sunday 11am-5pm.
Behind the Plaza along the creek
(503)535-7126

Ashland.

3 PERFORMANCE: *Tamara Loring, Harpsichordist*. Call for information.
Ross Ragland Theater • 218 North 7th Street
(503)884-LIVE

Klamath Falls.






3 CONCERT: Judith Knowles directs the
Shasta Community Chorale, the *Shasta Choraliers* and the *Shasta Chamber Choir* in
a *Spring Sing*. American spirituals, Broadway
showtunes, hymns and international choral
favorites will be presented by the Shasta
College Fine Arts Division at 3:15pm.
Shasta College Theater
11555 Old Oregon Trail
(916)225-4807

Redding.

5 THEATER: *Isabel Allende: Politics and Literature in Latin America* is presented by
the Lectures and Performing Arts
Committee at 8pm.
Britt Ballroom • Southern Oregon State College
(503)596-2180

Ashland.

- 6 thru 29 **EXHIBIT: Student Art Exhibition.** 41st annual juried show brings out the work of day and evening art students in a variety of media. Paintings, drawings, photographs, glass and metal work, sculpture and prints reveal talent and surprises. Presented by Shasta College Fine Arts Division. Call for information on time and location. Shasta College Theater 11555 Old Oregon Trail (916)225-4807 Redding.
- 6 thru August **THEATER: The musical comedy Nunsense** is presented by the Little Sisters of Hoboken. The benefit performance includes numbers like "Nunsense is Habit Forming" and "Tackle That Temptation with a Time Step." *Nunsense* was named Best Off-Broadway Musical of 1986. 8:30pm. Oregon Cabaret Theater • 1st & Hargadine (503)488-2902 Ashland.
- 8 thru 9 **PERFORMANCE: Synaxis 23** in an evening of ballet, tap and modern dance performed by students with a special appearance by *Dance Kaleidoscope* is directed by Marilyn Day. Presented by Shasta College Fine Arts Division at 8pm. Shasta College Theater 11555 Old Oregon Trail (916)225-4807 Redding.
- 9 **CONCERT: Wild and Blue**, winners of the 1992 International Bluegrass Band Championships in Nashville. Admission charged. 7:30pm. Sponsored by Roseburg Folklore Society. Umpqua Valley Arts Center (503)672-2532 Roseburg.
- 9 **PERFORMANCE: Shirley Nannette and Friends, Jazz.** Call for information. Ross Ragland Theater • 218 North 7th Street (503)884-LIVE Klamath Falls.
- 9 **CONCERT: Dr. Frances Madachy** will perform a faculty *Piano Recital* presented by the Music Dept. at 8pm. Music Recital Hall Southern Oregon State College (503)552-6101 Ashland.
- 9 **CONCERT: Jennifer Paul, Harpsichordist**, presented by Coos Art Museum, gives a performance that includes historical narrative. Coos Art Museum • 235 Anderson Avenue (503)267-3901 Coos Bay.
- 10 **CONCERT: The Floristan Trio** is presented by the Friends of Music. Internationally recognized for their artistry, Harold Gray, piano; Carol Sindell, violin and Hamilton Cheifetz, cello bring to the stage great chamber music of the masters. Redwood Theatre • Chetco Avenue (503)469-6566 Brookings.
- 15 thru 31 **EXHIBIT: Oregon Spotlight 1992.** Coos Art Museum presents painter and printmaker Rick Bartow and Frank Boyden, ceramist, sculptor and printmaker. Coos Art Museum • 235 Anderson Ave. (503)267-3901 Coos Bay.
- 16 **CONCERT: Brett Garrett, Bass**, will give a free senior recital presented by the Music Department of Southern Oregon State

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College at 8pm. Music Recital Hall
Southern Oregon State College
(503)552-6101 Ashland.

16 **PERFORMANCE: Klamath Pops.** Call for information.
Ross Ragland Theater • 218 N. 7th St.
(503)884-LIVE Klamath Falls.

17 **CONCERT: Elizabeth Mannion, Mezzo Soprano,** is the guest artist presented by Fine Arts Division of Shasta College. Ms. Mannion will perform operatic and concert works by Wagner, Mozart and de Falla. She will display a wide spectrum of vocal and musical styles. 3:15pm.
Shasta College Theater
11555 Old Oregon Trail
(503)225-4807 Redding.

17 **PERFORMANCE: The Youngest Pioneer.** Call for information.
Ross Ragland Theater • 218 N. 7th St.
(503)884-LIVE Klamath Falls.

17 **CONCERT: Livia Andersen, Soprano,** will give a free senior recital present by the SOSOC Music Department at 3pm.
Music Recital Hall
Southern Oregon State College
(503)552-6101 Ashland.

19 **CONCERT: Michael Minks, guitar, and Joe Austin, piano,** will give a free student recital presented by the Music Department at 8pm.
Music Recital Hall
Southern Oregon State College
(503)552-6101 Ashland.

20 **PERFORMANCE: Shasta Community Jazz Band,** directed by Leighton Edelman, will perform jazz and blues standards, ballads and originals. Presented by Shasta College Fine Arts Division at 7:30pm.
Shasta College Theater
11555 Old Oregon Trail
(916)225-4807 Redding.

21 **June 13 EXHIBIT: Paintings in watercolor by Helen J. Ford and Dorothy Vaughn** presented by the Arts Association in Gallery II.
Umpqua Valley Arts Association
1140 West Harvard Blvd.
(503)672-2532 Roseburg.

22 **CONCERT: Carolyn Jones, Soprano,** will give a free senior recital presented by the SOSOC Music Department at 8pm.
Music Recital Hall
Southern Oregon State College
(503)552-6101 Ashland.

22 **PERFORMANCE: Dr. Larry H. Grandy** of the S.C. Music Dept. with the *Shasta Community Concert Band* will perform Broadway show hits, marches, and light symphonic favorites. Presented by the Shasta College Fine Arts Division at 7:30pm.
Shasta College Theater
11555 Old Oregon Trail
(916)225-4807 Redding.

22 **thru June 13 THEATER: Daddy's Dying: Who's Got the Will?** is presented by the Linkville Players. Set in the South, the laughs just keep coming from start to finish in this madcap comedy. Fridays and Saturdays at 8pm.

The Linkville Playhouse • 201 Main Street
(503)884-6782 Klamath Falls.

- 27 **CONCERT:** *Meredith Bates, Alto*, will give a free senior recital presented by the SOSC Music Department at 8pm. Music Recital Hall Southern Oregon State College
(503)552-6101 Ashland.

- 27 **PERFORMANCE:** Four student groups will perform five centuries of beautiful music from the Renaissance to big band swing, jazz and rock. Featured will be *The Shasta College Chamber Choir* directed by Judith Knowles, *The Shasta Jazz Ensemble* and *Shasta Wind Ensemble* directed by Dr. Larry H. Grandy and *The Shasta Vocal Jazz Ensemble* directed by Deborah Kendis. Presented by the Shasta College Fine Arts Division at 7:30pm.
Shasta College Theater
11555 Old Oregon Trail
(916)225-4807 Redding.


- 28 thru 31 **FESTIVAL:** *Southern Oregon State College* celebrates the *20th Anniversary of the Music Building* (concerts begin at 8pm except on the 31st):
28 – SOSC Music Students Honor Recital
29 – SOSC Alumni Recital
30 – SOSC Choirs Concert with Music Alumni
31 – SOSC Instrumental Concert with Music Alumni at 3pm.
Music Recital Hall
Southern Oregon State College
(503)552-6101 Ashland.

- 29 **PERFORMANCE:** The most promising students in the music department are recognized in this special instrumental and vocal *Most Outstanding Music Student Recital*. Presented by Shasta College Fine Arts Division at 7:30pm.
Shasta College Theater
11555 Old Oregon Trail
(916)225-4807 Redding.

- 29 **PERFORMANCE:** *Laser Vision*. Call for information.
Ross Ragland Theater • 218 North 7th Street
(503)884-TALK Klamath Falls.


- 30 thru 31 **FESTIVAL:** *Pacific Dance Spectrum's Spring Showcase 1992*. Dance students, preschoolers to adults, will perform in a recital offering selections in a variety of dance idioms, including ballet, jazz, modern, tap, and pointe. Martial arts students will also demonstrate their skills. Admission. Performances at 7pm on Saturday, 4pm on Sunday.
Marshfield High School Auditorium
10th Street and Ingersoll Avenue
(503)269-7163 Coos Bay.

- 31 **CONCERT:** Richard Allen Fiske conducts this group of 3rd thru 12th grade student musicians. The ensemble will perform the string music of Telemann, Paganini and Mozart. Presented by Shasta College Fine Arts Division at 3:15pm.
Shasta College Theater
11555 Old Oregon Trail
(916)225-4807 Redding.

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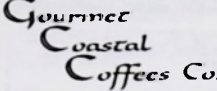
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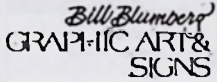
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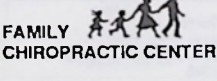
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